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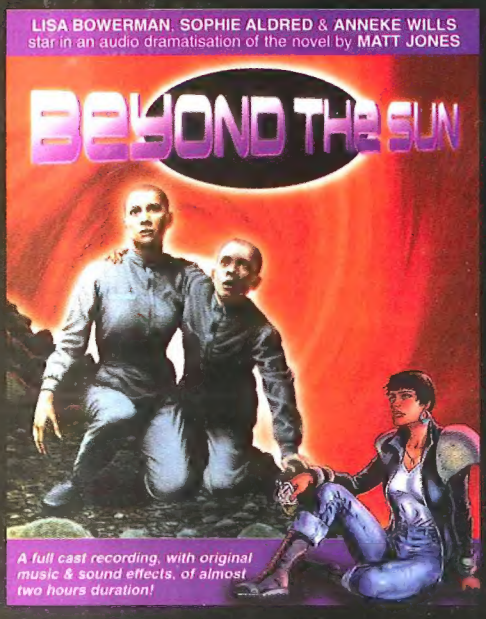
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This issue . . .

Being a *Doctor Who* fan has always been an expensive business. Even back in those dim, half-remembered days when new episodes regularly aired on TV, the long listless summers between seasons could only really be enlivened by the purchase of novelisations and **Doctor Who Monthlys**. And back in 1980, all those 75 pences could really add up.

Now there is no TV show and seemingly more merchandise than ever. Whether it's the smooth and silky novels from the BBC or the 'Oh no, not *Doctor Who* at all, no siree' audio plays from Billy Baggs and his band, there are dozens of generally well-produced products out there crying out for our ever-more-divided attention.

If you bought every new *Doctor Who* product from BBC Worldwide in October and November alone, you'd have only seen enough change from £100 to buy a pint and a bag of chips on the way home.

Of course, pedlars of merchandise – and that includes, I must admit, this very magazine – know that there are very few fans who have the resources, storage space or even fundamental inclination to buy *everything*. And that's a good thing for all. It means that those of us in these 'service industries' can never compromise, never cut corners and never take the readers/listeners/attendees for granted. The history of *Doctor Who* publishing, for example, is littered with companies who felt sure they could slap a *Doctor Who* logo on a poorly-researched or largely irrelevant book and guarantee a sale. Most *Doctor Who* fans can pick up such an item and tell at a glance that they are being exploited.

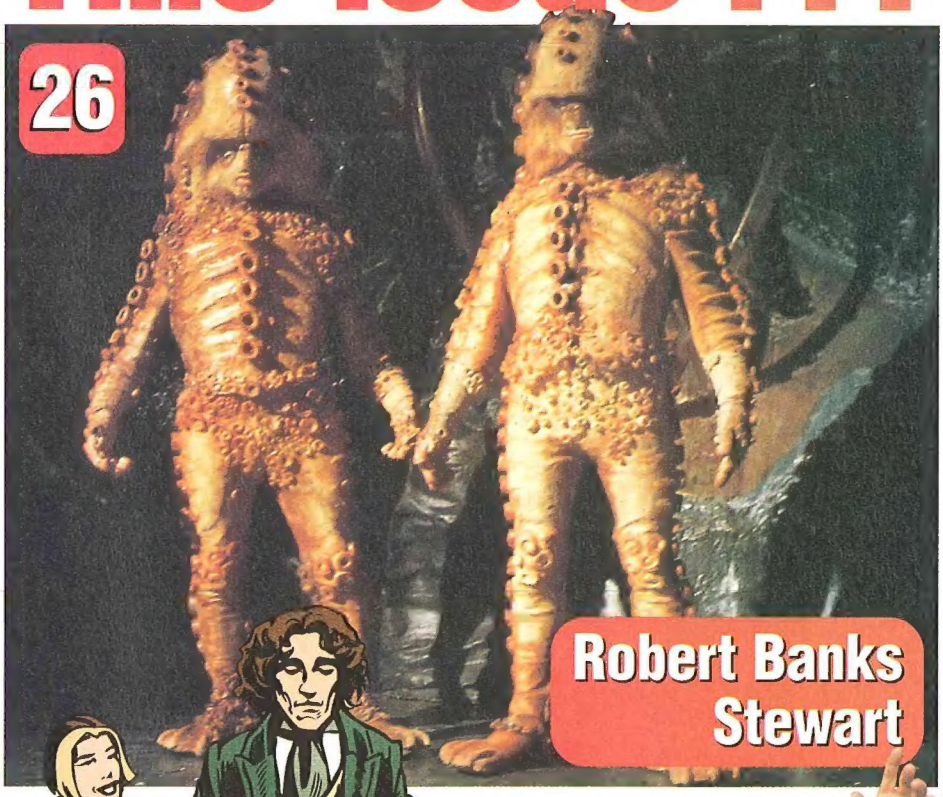
So we're a choosy bunch when all is said and done, and we've learned over the years not to throw our hard-earned readies around at every shady-looking salesman who stalks up and offers us a deal on a range of asbestos coasters bearing the features of every incarnation of the Master ('bonus Gordon Tipple tea-tray with every order!').

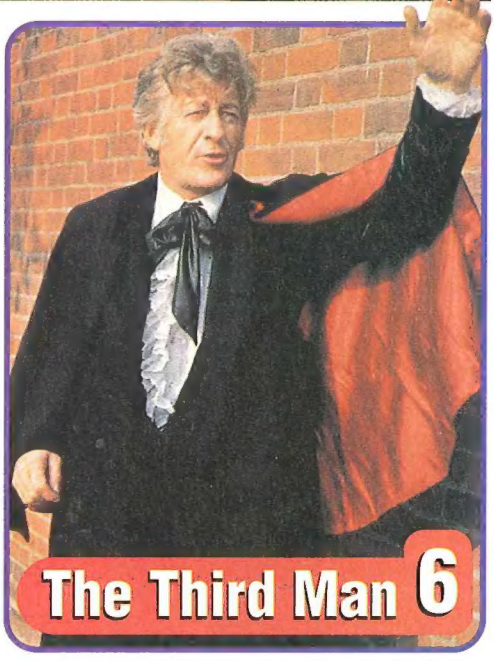
That said, *Doctor Who* fans' occasional (and entirely comprehensible) thriftiness is counterbalanced by their remarkable generosity when it comes to supporting charitable concerns. In the eighties and nineties, fan publications such as *Fan Aid* and *Cosmic Relief* have harnessed the creativity of the most talented of fanzine contributors and the giving nature of the most right-minded of fans to raise funds for famine relief in Ethiopia and Rwanda. Not forgetting the Foundation for the Study of Infant Death (FSID), which has benefited greatly down the years from the fans' support . . .

Even now, in the teeth of this very commercial season, there can be found one very smart new *Doctor Who* publication which has been created purely to raise funds for the FSID. *Perfect Timing* is a 250-page collection of short stories written by some of the leading lights of the *Doctor Who* world (Paul Cornell, Gary Russell, Lance Parkin, David J Howe *et al*), plus many talented first-timers. This editor, for one, thinks it's a fabulous effort. If you want one, knowing that – aside from production costs – the entire cover price is going to the FSID, send a cheque for £7.50 made payable to 'FSID Sales Ltd' to Perfect Timing (M), 29 Havendale, Hedge End, Southampton, Hants SO30 0FD (overseas credit card orders are £8.00).

Go on. It is Christmas, after all.

Gary





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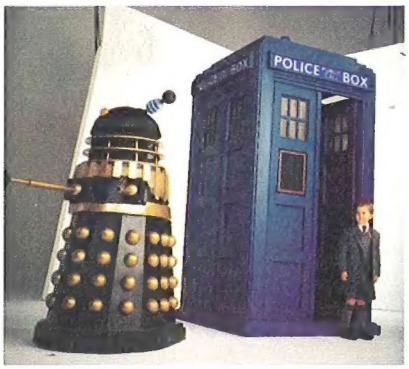
Gallifrey Guardian

Future Generations promo signals 21st century film?

Scripts prepared for big screen Who, says BBC



Tony Clark [1]

Despite the BBC's failing to celebrate *Doctor Who*'s 35th anniversary last month on terrestrial television, there are encouraging signs that the series is still considered a going concern within the Corporation.

In a surprising move, the most positive statement yet on the development of a *Doctor Who* cinema film [see **DWM**s passim] was made by 'a BBC spokesman' in a news story published on the official BBC News website on the anniversary itself, 23 November. "We're in talks about a possible feature film for the cinema," claimed the otherwise anonymous representative. "Scripts have been prepared, but the film will be at least two or three years away if we decide to go ahead with it," he continued, again raising the caveat which continues to dominate the BBC's attitude towards any future production: "The sci-fi shows of today . . . have such high production values, so audiences now have much higher expectations . . . So we have to go into co-production, like we did with the 1996 film."

The assertion that scripts for such a picture have been worked on marks a considerable development from last summer, when news of the putative film first broke following a press conference at the Cannes Film Festival. Although unattributed, this latest statement seems likely to have been issued by BBC Drama Head of Publicity Alan Ayres.

Meanwhile, according to the BBC's Head of Corporate and Brand Marketing, "creativity, commitment, continuity, trust and integrity" are the core values which *Future Generations*, the new BBC promotional trail made to follow on from last year's enormously successful *Perfect Day* campaign, is intended to communicate. Significantly, *Doctor Who* is represented in the new piece, a major part of the Corporation's efforts to justify its existence to the licence fee-paying public; five year-old actor Scott Chisholm [pictured] encounters two Daleks and other children's TV favourites such as Muffin the Mule and the Flowerpot Men in the trail, which also features the TARDIS. The ad debuted on Children in Need night (20 November) and will continue to air into 1999.

Also in November, the BBC unveiled a dedicated *Doctor Who* website akin to those now running for series such as *EastEnders*, at which fans can enjoy (monitored) online forums, an 'Escape From the Master' quiz and participate in the occasional live chat with *Who* celebrities. This 'public service' site can be found at **http://www.bbc.co.uk/doctorwho**. It joins the more commercially-oriented *Tomorrow's World*+ site at **http://www.twplus.beeb.com/html/doctorwho**, which has run merchandise information and a cheekily-titled 'Gallifrey Times' news page for several months.

Outside the Spaceship

compiled by Dominic May

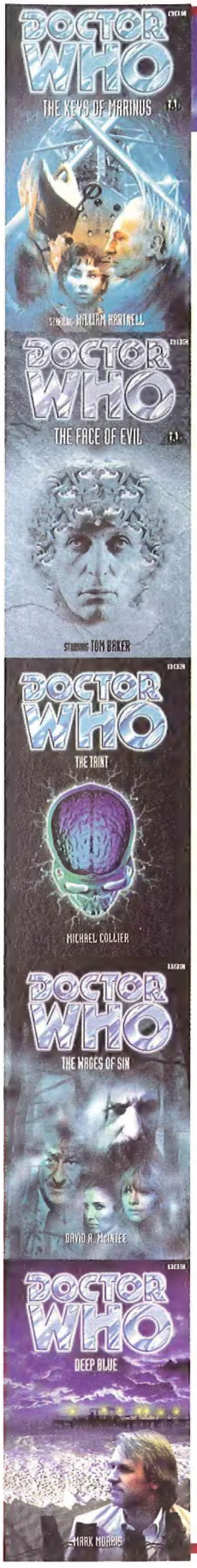
Seasonal shows Panto actics further to last issue: **Colin Baker** is Dame Durden in *Jack and the Beanstalk* at the Wyvern Theatre, Swindon from 18 December to 16 January (box office 01793 524481); **Frazer Hines** is Wishee Washee in *Aladdin's New Adventure* at the Theatre Royal, Lincoln from 17 December to 24 January (01522 534570); **Bonnie Langford** is Jill in *Jack and the Beanstalk* at the Wycombe Swan from 11 December to 17 January (01494 512000); and **Peter Purves** is directing *Jack and the Beanstalk* at the Lyceum Theatre, Sheffield from 17 December to 17 January (01142 769922).

Television **Paul McGann**'s casting as Ben Turner in *Forgotten* (ITV February) could have something to do with its being commissioned by LWT controller of drama **Jo Wright**, BBC Worldwide executive producer for the 1996 TV Movie.

Stage **Mary Tamm** starts a short tour in January playing the monstrous Beverley in *Abigail's Party*. Towns to be visited include Cheltenham, Derry, Peterborough and Stevenage.

Obituary **Tommy Duggan**, who was Senator Alcott in *The Mind of Evil*, died on 2 November aged 89.

Dominic May would like to thank Alasdair MacFarlane, Gill Doane, Tony Jordan, Richard Mills, NGW Ltd, Gary Russell, David Saunders and Graeme Wood plus various Doctor Who *cast and their agents for assistance in compiling* Outside the Spaceship *during 1998.*



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4 January

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Novel ***Doctor Who: The Face Eater*** by Simon Messingham [Eighth Doctor & Sam] *BBC Books* £4.99

Novel ***Doctor Who: Salvation*** by Steve Lyons [First Doctor, Steven & Dodo] *BBC Books* £4.99

1 February

Anthology ***Doctor Who: More Short Trips*** edited by Stephen Cole [various Doctors & companions] *BBC Books* £tba

Novel ***Doctor Who: The Taint*** by Michael Collier [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: The Wages of Sin*** by David A McIntee [Third Doctor & Jo] *BBC Books* £4.99

1 March

Video ***Doctor Who: The Keys of Marinus*** [First Doctor, Susan, Ian & Barbara] *BBC Video* £tba

Novel ***Doctor Who: Démontage*** by Justin Richards [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Deep Blue*** by Mark Morris [Fifth Doctor, Tegan, Turlough & UNIT] *BBC Books* £4.99

5 April

Video ***Doctor Who: Revenge of the Cybermen*** [unedited] [Fourth Doctor, Sarah & Harry] BBC *Video* £tba

Novel ***Doctor Who: Revolution Man*** by Paul Leonard [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Players*** by Terrance Dicks [Sixth Doctor & Peri] *BBC Books* £4.99

3 May

Video ***Doctor Who: The Face of Evil*** [Fourth Doctor & Leela] *BBC Video* £11.99

Novel ***Doctor Who: Dominion*** by Nick Walters [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Corpse Marker*** by Chris Boucher [Fourth Doctor & Leela] *BBC Books* £4.99

13 May

Non-fiction ***Doctor Who: Regeneration*** by Gary Russell & Philip Segal *Virgin* £19.99

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Novel ***Doctor Who: Unnatural History*** by Jonathan Blum & Kate Orman [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Storm Harvest*** by Robert Perry & Mike Tucker [Seventh Doctor & Ace] *BBC Books* £4.99

5 July

Video ***Doctor Who: The Greatest Show in the Galaxy*** [Seventh Doctor & Ace] *BBC Video* £11.99

Novel ***Doctor Who: Autumn Mist*** by David A McIntee [Eighth Doctor, Sam & Fitz] *BBC Books* £4.99

Novel ***Doctor Who: Divided Loyalties*** by Gary Russell [Fifth Doctor, Adric, Nyssa, Tegan & the Toymaker] *BBC Books* £4.99

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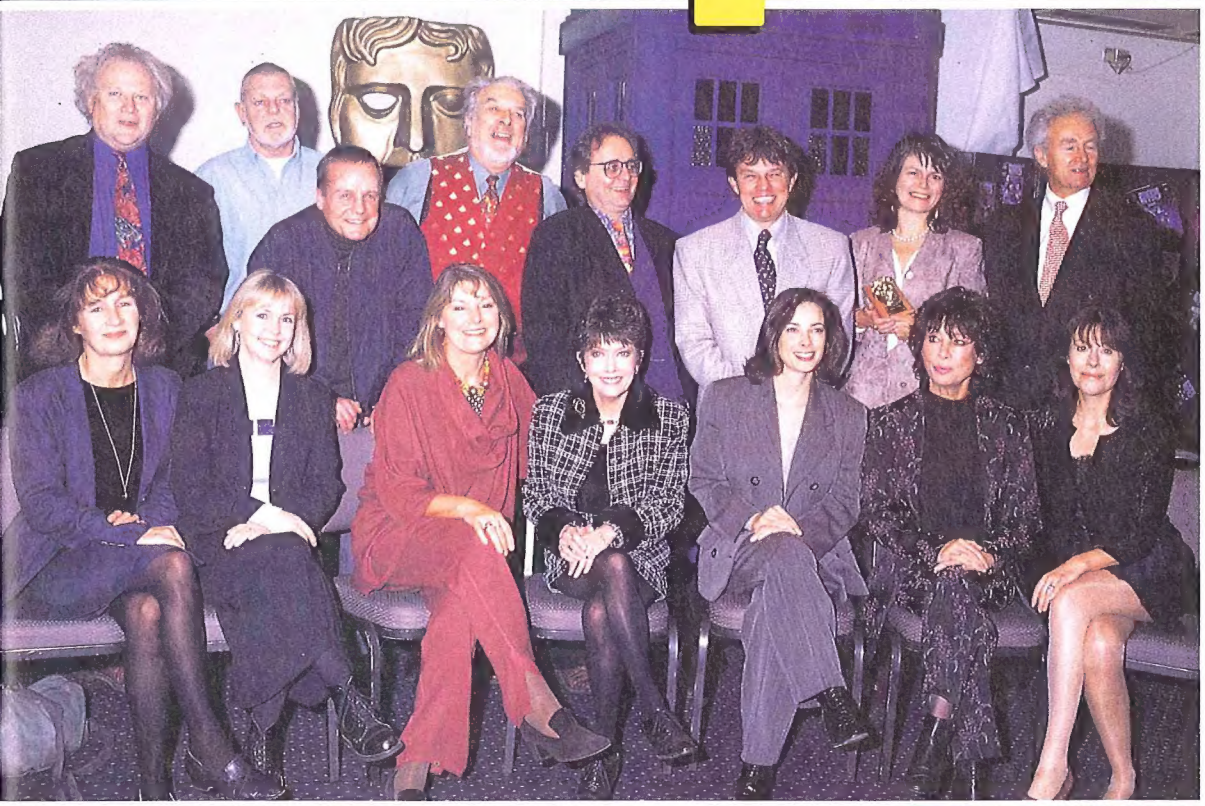
Photo feature



Hordes of *Doctor Who* celebs joined hundreds of **DWM** readers at the British Academy of Film and Television in London's Piccadilly on Saturday 14 November to help celebrate *Doctor Who*'s 35th anniversary at 35up, an event organised by **Doctor Who Magazine**, BBC Worldwide and Dominitemporal Services Ltd. And while the paying public were enjoying typical **DWM** high-jinks upstairs, press cameras were gathering down below to capture a very special ceremony indeed . . .

Largely at the instigation of Dominitemporal's Andrew Beech, three plaques were presented to BAFTA commemorating each of the three Doctors no longer with us – William Hartnell, Patrick Troughton and Jon Pertwee. The plaques now hang with others dedicated to film and television legends in BAFTA's foyer, and were given to BAFTA Trustee Sir Sidney Samuelson, CBE on behalf of *Doctor Who* fans everywhere by Jessica Carney, David Troughton and Sean Pertwee, grand-daughter and sons respectively of the three original Doctors.

All pictures Robin Prichard/TTL

Main picture [standing, from left] Colin Baker, stuntman Terry Walsh, Michael Craze, Nicholas Courtney, Sylvester McCoy, Frazer Hines, Jessica Carney, William Russell [seated, from left] Caroline John, Wendy Padbury, Anneke Wills, Deborah Watling, Nicola Bryant, Carole Ann Ford, Elisabeth Sladen. **Other pics** [clockwise from top right]: the event was also the official launch for the BBC anniversary book *Doctor Who: From A to Z* (Ace to Zoe, geddit?); Doctors Six and Seven with the plaques for predecessors One, Two and Three; Sylvester, back in his (Police) Box; Deborah Watling and Frazer Hines launch Beeb Vid's *The Ice Warriors Collection*; Caroline John opens up the TARDIS doors, something Liz Shaw never did on screen; Carole Ann Ford and William Russell, the only two present 35 years before; and ex-designer Paul Vyse keeps his foot in the **DWM** camp (and the smut factor up) with his now-traditional Mr & Mrs game, here asking the unmentionable of first Wendy Padbury and Frazer Hines, then Colin Baker and Nicola Bryant

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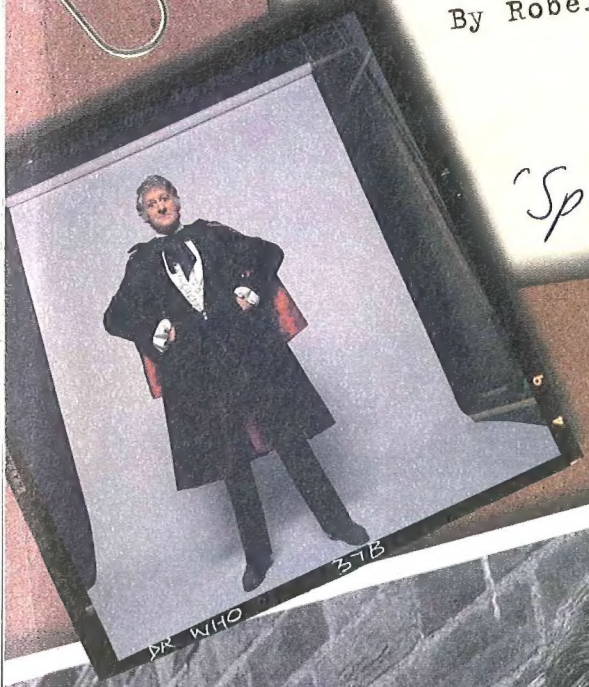
'Facsimile'
By Robert Holmes

Liz SHAW, not 'Shore'.

retitled
'Spearhead from Space'



Jon Pertwee & Nicholas Courtney in Terror of the Autons

18.9.69/DP
BBC-1 TELEVISION SERVICE
DR. WHO : SPEARHEAD FROM SPACE
69/5414

JON PERTWEE as Dr. Who.
The first episode of a new DR. WHO story, SPEARHEAD FROM SPACE, will be screened on BBC-1 on Saturday 3rd January.

A BBC-tv COLOUR PROGRAMME

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THE THIRD MAN

When Spearhead From Space began transmission on 3 January 1970, loyal viewers of Doctor Who could have been forgiven for thinking they were watching a different programme altogether. Now in colour, with a new Doctor, an all-new supporting cast and confined to contemporary Earth, the series' transformation had been set in motion one full year before – and the changes were far from over. Given privileged access to the BBC's internal files, unseen for nearly 30 years, DWM researcher Andrew Pixley presents the Third Doctor era in a whole new light ...

The Doctor returns from an adventure on an alien planet to find a deserted London; the population have been largely evacuated and soon he is attacked by a strange monster. Humanoid aliens have landed and taken over, striking a deal with the British Government that they should be allowed to occupy the capital with a limited number of their own kind – and since their superior laser-type weaponry has vaporised County Hall after an ill-advised attack on their spaceships by a military twit, the government has agreed and retreated north to Harrogate. Although the aliens are playing at being the hurt party, they are bringing more troops in by spaceship each night under cover of darkness, and keep the streets of London clear using monsters which hatch from eggs and grow quickly. The Doctor joins the Brigadier in Harrogate and learns how the new Prime Minister has struck a deal with the aliens to let them control the capital alone. Discovering that government representatives are allowed into London, the Doctor is given suitable documents to enter the heart of alienville where he is in great peril. The aliens' true plan is to demand the South of England, forcing the inhabitants into the over-populated North. They will then await the next provocation from the government allowing them to make new demands, taking over the British Isles, then Europe . . . and eventually forcing humanity to live in Australia. With the native species hemmed in, the aliens will then drop some H-Bombs on Australia, and cheerfully take over the planet's cities and industries . . .

The preceding paragraph is an encapsulation of *Bridgehead from Space*, a storyline document dated Monday 18 December 1972. However, far from being a submission for *TV Action*'s *Doctor Who* comic strip by writer Dick O'Neill on an off-day, this was actually a proposal for a new *Doctor Who* television serial submitted to script editor Terrance Dicks by tried-and-tested scribe Malcolm Hulke. The only part of the proposal which Dicks liked was the notion of monsters in a deserted London, and little

Season Seven's sober and serious Dr Elizabeth Shaw (Caroline John) and Brigadier Lethbridge-Stewart (Nicholas Courtney)

BBC Video [4]

Prior to 1969, *Doctor Who* had been, by and large, a straightforward adventure series peppered with the odd educational morsel for the youngsters, but essentially a robust mix of monsters and effects. Few stories offered a deeper, second layer to the cliffhangers and alien threats – the only possible exceptions being Mervyn Haisman and Henry Lincoln's warning about hippy peace movements in *The Dominators* and Brian Hayles' veiled parables concerning over-reliance on technology in his two Ice Warrior serials. It is difficult to envisage *The Invasion* as an attack on mass marketing, and the notion of manipulating people via education in *The Krotons* is very much secondary to the crystalline monsters in the finished programme. With *The Space Pirates*, a form of homage to classic Western tales of prospectors and over a year later the world got its first glimpse at the redeveloped form of the story – *Invasion of the Dinosaurs*.

However, it was the heart of Hulke's proposal which Dicks had abandoned, for inside the deserted London scenario and unlikely notion of repopulation was a serious allegory for the strong stance made against Adolf Hitler and the Nazis (represented by the aliens) by Winston Churchill (the Doctor and UNIT), as opposed to the policy of appeasement preferred by Churchill's precursor Neville Chamberlain (the new Prime Minister). The aliens were to use the divide-and-conquer tactic deployed by the Third Reich against Czechoslovakia and Poland; indeed, in Harrogate the new Prime Minister of this Vichy government was to be seen emerging from a shuttlecraft after a visit to the alien mothership "waving this bit of computer printout!" (Chamberlain's infamous words would eventually be satirised in the first episode of *The Green Death*, in which industrialist Stevens' 'new deal' spells disaster for the pit community of Llanfairfach). Over a decade before Kenneth Johnson used the same historical trends as the basis for his acclaimed eighties science fiction mini-series *V*, Hulke had drawn upon an identical parallel as part of what was emerging as a new, adult approach to *Doctor Who* scripting.

working with the paramilitary UNIT, which had been introduced in *The Invasion*. Depending on agreements being reached with Haisman and Lincoln, UNIT would continue to be headed by Brigadier Lethbridge-Stewart, but if the Brigadier's creators proved difficult, a new character would be introduced instead. There was also to be a new type of *Doctor Who* girl, a scientist called Liz. The memo concluded with declaration: "The character of LIZ is new and is the product of this office!" As hinted in both the scene breakdowns for the new Doctor's debut story *Facsimile* (later *Spearhead from Space*) and the opening scenes of *Years of Doom* (later *Day of the Daleks*), the Brigadier would generally use blackmail to force the Doctor to work in UNIT's best interests. Furthermore, with *The Invasion* envisaged as being set around 1975, these new serials would also take place in the "near future" and allow the use of imaginative new technology, a fact confirmed in the 1969 storyline for *Operation: Mole-Bore* (later *Inferno*) and in publicity for *The Ambassadors of Death*. *Doctor Who* was no longer an intangible glimpse of the world's future from 2070, 4000 or the 57th segment. *Doctor Who* happened tomorrow! And it happened *here* – a collision of the unexpected and the everyday, as un-nerving as finding an anthropomorphic Sherpa legend encamped on a sanitation device in an environ of London suspiciously close to Balham.

UNIT was an exciting new element: a world-wide undercover organisation whose *modus operandi* promised to inspire many action sequences akin to those in *The Invasion*. In part it seems to have been inspired by the United Network Command for Law and Enforcement as seen in *The Man from UNCLE*, the successful MGM espionage adventure screened on BBC1 between June 1965 and August 1968. In the same way that Napoleon Solo would enter UNCLE HQ through the salubrious setting of Del Floria's tailor shop, the first scene breakdown for *Facsimile* had Liz Shore [*sic*] walking along a London street and entering "a shabby run-down

Doctor Who was no longer a glimpse of an intangible future – Doctor Who happened here, tomorrow!

jumped claims was introduced. Both message and homage were to be vastly expanded in the coming years under the auspices of producer Barry Letts and script editor Terrance Dicks.

The UNIT/exile to Earth format that dominated the Jon Pertwee years had been outlined by producer Derrick Sherwin on New Year's Eve, 1968; the new season was to enter production in late August 1969, and it was already evident that lead actor Patrick Troughton would be bowing out. So, although "the character stays essentially the same", a new actor would be required to play the Doctor, who would be exiled on Earth and

Roboes, Cerebroids and the Brain-Dead

Several storylines put forward for the Jon Pertwee era went unused. An early example was ***Doctor Who and the Mists of Madness*** by Brian Wright (treatment delivered Friday 9 May 1969). Wright had worked on BBC children's drama series, penned sketches for Lance Perceval and had a couple of plays broadcast as part of *The Wednesday Play* and *Thirty Minute Theatre* strands in 1966 and 1967; he never gained another *Doctor Who* commission.

Two storylines were proposed by the husband-and-wife team of Charlotte and Dennis Plimmer: the seven-part ***Doctor Who and the Shadow People***, delivered Monday 10 November 1969 (although written at short notice, this was soon replaced by *Inferno*); and the six-part ***The Cerebroids***, delivered Monday 15 June 1970 (around the time the pair were working on LWT's adult SF satire *The Adventures of Don Quick*). The Plimmers had written many plays, often with violent or fantasy elements, for *Thirty Minute Theatre* during 1968 and 1969, plus episodes of *Z Cars*; likewise, they were never commissioned again, and moved to work more in radio in 1971.

UNIT's methods promised to inspire many more thrilling action-packed sequences like those in The Invasion

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shop" – the cover for UNIT's base of operations. A revised version of this was amended to have Liz Shaw entering "a Railway Station/Shopping Arcade – some front for UNIT's activities", while the camera script of *Spearhead from Space* opts for Liz driving up a ramp to the top of a multi-storey car park where a notice on a barrier reads: "PRIVATE – SERVICE VEHICLES ONLY". She is then admitted after showing a special pass to a very alert attendant. This car park setting – rejected in the finished programme in favour of the notion that the whole of King's Cross is some clever front for UNIT – was similar to the secret entrance lift leading to Adam Adamant's apartment in the 1966/7 BBC series *Adam Adamant Lives!*

Adam Adamant Lives!, a fantasy thriller about an Edwardian gentleman hero emerging from a form of cryogenic suspension to fight bizarre crimes in the present day, was another influence on *Doctor Who* (particularly the suave, caped look for the new Doctor); the series had itself been an attempt by the BBC to tap the market for its imported UNCLE affairs and ABC's *The Avengers*. Another distinct influence on the UNIT set-up was ITC's 1968 series *Department S*; debuting on London Weekend Television in January 1969, this concerned an offshoot of Interpol created to investigate bizarre and illogical crimes. Centre stage was flamboyant freelance crime novelist Jason King (complete with ruffled shirts and fancy car), assisted by the more conventional authority figure of Stewart Sullivan and the serious-but-beautiful figure of data analyst Annabelle Hurst.

Liz Shaw bore certain similarities to Annabelle – an uncomfortable amalgam, being both an attractive and fashionable female sidekick who would show a bit of leg for the fellas, and an intelligent, independent woman, too (albeit one who would not steal the limelight from the male hero). The creation of Sherwin and producer Peter Bryant, the character was inherited by Letts, who disliked the dynamic Liz gave the programme. Fortuitously, Caroline John's real-life pregnancy allowed Letts to redraft UNIT as a warmer 'family', introducing Josephine 'Jo' Grant – a slight throwback to the more vulnerable *Doctor Who* assistant. The outline for Jo indicated that she was a "Glamorous young female intelligence agent newly attached to UNIT. Keen, professional, lots of charm . . . Needs to be involved with the story in an active way, not just a screaming heroine or passing the Doctor's test tubes . . ." To flesh out the military side, the 'big brother' character of Captain Mike Yates was introduced as "The Brigadier's No. 2. A tough cheerful young soldier . . . Makes fun of Jo, in an affectionate way."

Following on from the realistic-but-limiting Liz and the trendy-but-still-there-to-get-into-trouble-really Jo, Letts and Dicks would attempt to create a new companion whose character remains unknown; she, in turn, was replaced by a figure referred to as 'Smith' in writer Robert Holmes' original idea for what became *The Time Warrior*. Sarah Jane Smith was intended to be a companion with a new topical relevance: a liberated, determined career woman of the seventies who could spout the virtues of burning one's supportive undergarments (even if the words were being crafted by male scribes, possibly rattled by the 1970 publication of Germaine Greer's *The Female Eunuch* and the Equal Pay Act's introduction). Whereas Jo had

Galaxy 4 writer William Emms – then working on *Z Cars* – submitted ***The Vampire Planet***, a revised version of an unused Patrick Troughton storyline, *The Harvesters*, in late 1969. A purple planet enters the solar system, launching probes which land on Earth and sink rods into the ground; these Harvesters are then used to drain Earth's energy. There is widespread panic as the Earth's soil starts to die. The Doctor is called in by the Brigadier; when the Harvesters are cut open using lasers, the metallic Roboes descend from the vampiric planet. The Doctor traps a Roboe by sealing it in a metal room, rendering it helpless with electricity; inside the metal body is man from the planet Mara, who reveals that the Masters will do the same to Earth as they did to his world. The Masters of the vampire planet finally appear when they decide it is time to crush all resistance; tall and elegant, they are clad in Grecian robes and have metal casings on their skulls. Talking to the Masters, the Doctor learns that they are ignorant of nuclear fission. The Doctor dons a Roboe body and enters the Masters' ship while the Brigadier readies IBMs to destroy the Masters' world; he has the Harvesters fitted with nuclear bombs. The Doctor informs the Masters of the Brigadier's actions, and shows the invaders some film of a nuclear explosion, relayed by the Brigadier. Terrified by the film, the Masters agree to leave and never return.

The Doctor himself would be a flawed hero, driven by his own negative thirst for knowledge

BBC Video [5]

fallen back to clichéd 'screamer' behaviour in many instances, the production office wanted her successor to be an impulsive initiator of events (while keeping her ignorant of science, so the Doctor could explain the plot to her). Describing Sarah to writer Terry Nation in July 1973, Dicks used the phrase "a bright young journalist of *Cosmopolitan* or *Nova*-type magazine"; (*Cosmopolitan* had been offering life, sex and money articles since March 1972). The script editor also asked that Nation's scripts for *Death to the Daleks* had Sarah display a sceptical side throughout.

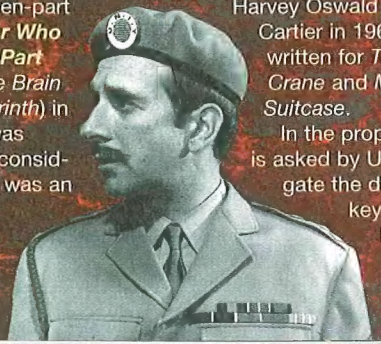
Another factor which allowed the production office to craft more rounded characters and consider topical plotlines for the new stories was, simply, *time*. The reduction of the number of episodes for the 1970 season to 25, as opposed to the 40 or so needed for the 1968/9 season, meant that more effort could be applied in honing and refining the scripts and stories, making them deeper and more complex. Even after Head of Drama Serials Ronnie Marsh had indicated he wanted to eschew Season Seven's seven-episode epics in favour of more "first nights", the crew still only had five annual narratives to focus on, as opposed to eight or nine.

"Keen, professional, lots of charm": Jo Grant (Katy Manning)

It has been frequently noted that the third incarnation of the Doctor was a strong moralist with a message for every situation. This was another element which Dicks and Letts actively pursued; one of Letts' first actions on arriving as producer in October 1969 was to emphasise the sorrow and anger of the new Doctor upon witnessing the destruction of the reptile men at the conclusion of *Doctor Who and the Silurians*. Guiding Bob Baker and Dave Martin in their writing of *Independence* (later *The Mutants*) in August 1971, Dicks indicated that he wanted the amoral character of Professor Jaeger to be introduced earlier, thus allowing a debate about the application of science for its own sake between Jaeger and the Doctor. Similarly, writing to Terry Nation about his second script for *Destination Daleks* (later *Planet of the Daleks*) in August 1972, Dicks emphasised to the writer that there should be a moral standpoint in the serial, with the Doctor having to remind the Thals that their new determination to defeat the Daleks makes them dangerously similar to their ruthless opponents (a speech specifically worked into the final episode as broadcast). The script editor reminded Nation that when he had last written for *Doctor Who* in 1965, it had been a "children's show". Now it was a "family show" dealing with the "complexity of real human beings", not a straight conflict between 'goodies' against 'baddies'. Ultimately, Letts decided that in *The Time Monster* and *Planet of the Spiders*, a central theme would be that the Doctor himself was a flawed hero, driven by his own negative thirst for knowledge.

The truth was that *Doctor Who* was now reaching quite a grand age in television terms; the six year-olds who'd seen the TARDIS first uncovered at Totters Lane in *An Unearthly Child* were now 15, and the level of storytelling had to rise to retain their interest but not lose the eager new monster-hungry infants of the seventies. Late in 1969, Letts discovered that the 'children's' show he was inheriting had a 58% adult audience. As early as 11 August 1969, producer Sherwin had contacted writer David Whitaker regarding his first script for *The Carriers of Death* (later *The Ambassadors of Death*), which had been rewritten by Dicks' assistant, Trevor Ray. Whitaker, a veteran of sixties *Doctor Who* – its first story editor,

Even Jon Pertwee and actor/writer Reed de Rouen submitted a seven-part storyline, ***Doctor Who and the Spare-Part People*** (aka *The Brain Drain*, *The Labyrinth*) in 1970, but this was never seriously considered. De Rouen was an American actor who was moving into writing and had co-written a landmark *Play of the Month* about Lee Harvey Oswald with Rudolph Cartier in 1966; he had also written for *The Avengers*, *Crane* and *Man in a Suitcase*.



In the proposal, the Doctor is asked by UNIT to investigate the disappearances of key figures from both sides of the Iron Curtain, all unique in their field. To become a victim of the kidnappers himself, the Doctor poses as Cambridge don Dr John Madden and is seized by hideous mummy-like creatures; the Brigadier, who has been shadowing the Doctor, is also captured. Both are taken aboard a Jules Verne-style submarine to a tropical city amid the snowy wastes of Antarctica. Here dwells a decadent civilisation which has used the captured creative talents to create their idyllic home, using kidnapped athletes in bizarre and barbaric games – a footballer pitted against crocodiles, for example – to entertain their King and his court. The King is fascinated by the Doctor's immortality; in order to force him to divulge the secret, he places him in a labyrinth with a dreadful monster, which the Doctor fights in Episode Six. The liberal Princess, however, gives the Doctor a thread so he can emerge from the maze.

indeed – was informed: "We are approaching the series from a much more realistic point of view; in other words the style is somewhat more sophisticated than we have used in other serials."

One of the main reasons for this increased sophistication was actually Gene Roddenberry's famous creation *Star Trek*, that other cult SF show which has long been a rival to *Doctor Who* in terms of its fanatical following, convoluted continuity and incredible imagination. Although *Star Trek* had originally run between 1966 and 1969 in the USA, it did not appear in the United Kingdom until Summer 1969. And while NBC's Stateside networking – at 7.30pm on Tuesdays or 10.00pm on Fridays – had marked it out as an adult series, BBC1 initially placed it at 5.15pm on Saturdays as a direct replacement for *Doctor Who* following *The War Games*' conclusion in June 1969. In comparison to the Irwin Allen-produced fantasy escapades (such as *Lost in Space*) which were airing on ITV at the time, *Star Trek* was a quantum leap forward in terms of cerebral scripting. Particularly in the show's early episodes, key scientific concepts were proposed, believable characters had been constructed and the writers had drawn upon Westerns and World War II scenarios to create realistic storylines for the crew of the USS Enterprise. The standard of writing and characterisation approached true drama of the level of adult anthologies such as the BBC's *Out of the Unknown* and ITV's imported *The Outer Limits*.

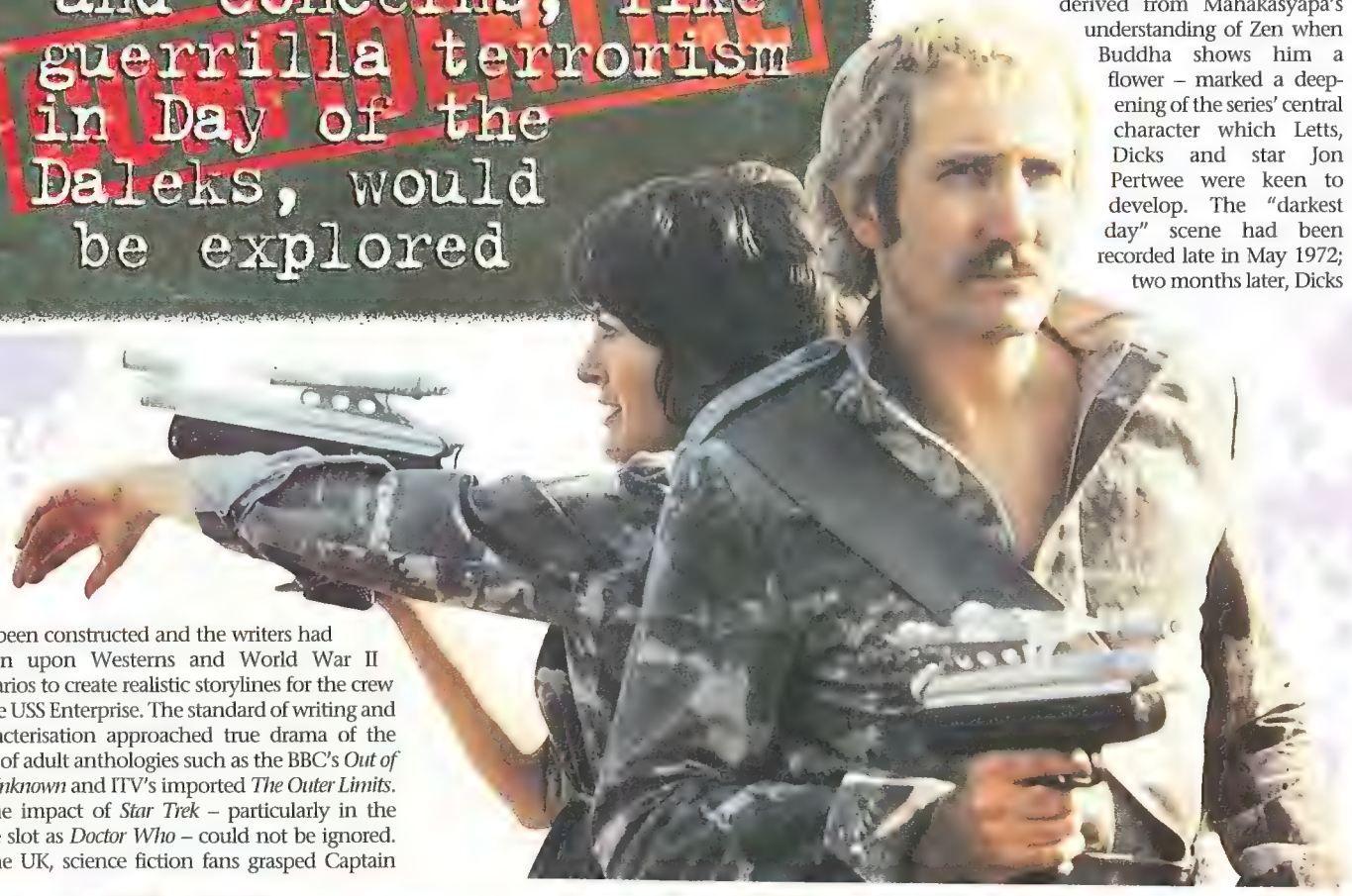
The impact of *Star Trek* – particularly in the same slot as *Doctor Who* – could not be ignored. In the UK, science fiction fans grasped Captain Kirk and his crew to their collective bosom eagerly in a territory increasingly devoid of even remotely adult SF; indeed, the *Doctor Who* Fan Club newsletter started to feature articles on *Star Trek* during 1969, with the starship *Enterprise* herself dominating the cover of a 1970 issue. The BBC's formerly mysterious figure – now firmly identified as a renegade Time Lord – was in danger of losing his loyal following.

But is there evidence that the production team were thinking so much in terms of *Star Trek* for their new type of series? Most definitely. Writing to Baker and Martin in May 1972 about the first script for *The Three Doctors*, Dicks concluded with a PS making an impassioned plea for the return of his *Star Trek* books. It is most likely that one of these was in fact a behind-the-scenes book, 1968's *The Making of Star Trek* by Stephen E Whitfield (which included 43 possible Vulcan names, all five-letter words beginning with 'Sp' and ending in 'k' – including the naughty ones). This volume, which served as inspiration for Dicks' mid-1971 co-written tome *The Making of Doctor Who*, was presumably one of the guides which the script editor was sending out to his writers to get them to think along the right lines.

Further evidence of the impact of the American show lies in other correspondence from Dicks to his writers. Regarding the writing of *Destination Daleks*, in July 1972 the script editor informed Terry Nation that he and Letts were very concerned with presenting more adult and realistic characters with a "strong human interest"; Dicks cited *Star Trek* specifically in further correspondence on the subject the following month (BBC1 had run numerous repeats from Season Two up to that July). Similarly, Bob Baker and Dave Martin were urged to develop the characters of Tyler and Ollis further in their scripting of *The Three Doctors* the same month. In particular, Dicks wanted to see the Brigadier given a "good fat part" in all four episodes, which would delve deeper into his character than before. Actor Nicholas Courtney was keen to have something more to say than "Chap with wings, five rounds rapid" (Dicks quoting the famous line from *The Dæmons* as an example in his communication), and this would be the furthest into the unknown that Lethbridge-Stewart would ever have ventured.

Similarly, the Atlantean cell scene in *The Time Monster* Episode Six where the Doctor talks to Jo about his "darkest day" – a Buddhist parable derived from Mahakasyapa's understanding of Zen when Buddha shows him a flower – marked a deepening of the series' central character which Letts, Dicks and star Jon Pertwee were keen to develop. The "darkest day" scene had been recorded late in May 1972; two months later, Dicks

Topical 1970s themes and concerns, like guerrilla terrorism in Day of the Daleks, would be explored



The Brigadier organises a guerrilla force of the detainees and captures the heating controls; the King and his followers freeze into statues while the kidnapped people escape the city in the submarine.

Two more potential stories were ***The Mega*** by Bill Strutton, a four-part storyline delivered Friday 25 September 1970, and ***The Space War*** (aka *The Furies*) by Ian Stuart Black, a six-part storyline delivered on Friday 27 November 1970; both Strutton and Black had written for *Doctor Who* in the mid-sixties. In 1970, Glyn Jones, who had written the Hartnell story *The Space Museum*, submitted an idea which was rejected by Dicks. Martin Worth, the nominal script editor on *Doomwatch*, put forward a notion allegedly rejected on technical grounds; he later admitted, "I don't think I was ever a *Doctor Who* writer – it was about plant life taking over, a kind of Triffid story." Director/writer Douglas Camfield apparently suggested a storyline about a hidden Amazon city circa 1970. Brian Hayles submitted two storylines on spec around early 1971: ***The Shape of Terror*** and ***Doctor Who and the Brain-Dead***. In the latter, UNIT are pitted against the Ice Warriors, who are using Earth communication satellites as a means to deploy their new weapon, the 'Z' beam; the beam freezes the human brain, and will reduce mankind to a race of zombies susceptible to Martian domination. The warriors take over a frozen food factory close to the

Long-haired Latep (Alan Tucker) flirts with Jo. *Planet of the Daleks*

Another element new to the series was romance, a factor absent from 1960s tales to any degree

asked Terry Nation to include a particular "moment of charm" for Jon Pertwee in his scripts for *Destination Daleks*. This could be a lighter moment where the Doctor recited some anecdote, giving the star a chance to act as opposed to shouting "Look out!" in another action sequence; after years as a comic, the star wanted to shine as an actor proper. Pertwee was delighted with the resultant scenes in the script for *Destination Daleks* Episode Two where, locked up in a Dalek cell, the Doctor discusses fear with Codal – a fact communicated to Nation at the start of August 1972. A similar request was made to Baker and Martin in July that same year regarding *The Three Doctors*. Aware of Pertwee's desire to be centre stage for much of the action (and his habit of ripping out all the pages in which the Doctor did not appear during read-throughs and remarking, "It's a thin script this week"), as early as *The Spray of Death* in 1970 Dicks had been emphasising to Robert Holmes that it was important to develop the characters, particularly with good "acting scenes for Jon Pertwee". Action should be real action, not just a padding "chase-about".

Another element new to the series was romance, a factor absent from sixties tales to any real degree. The gentle bond between the spinsterish Miss Dawson and Dr John Quinn in *Doctor Who and the Silurians* was amplified in *Inferno*, where Greg Sutton and Petra Williams find themselves thrown together amid a nightmarish scenario. One of Mike Yates' functions was to act as a mild love interest for Jo, *viz* the dinner date referred to in *The Curse of Peladon*. But Yates had competition in the same serial from King Peladon; as if that wasn't enough, even the Master would woo Queen Galleia of Atlantis (for nefarious purposes, of course) in *The Time Monster*. One of the demands Dicks placed on Baker and Martin regarding *The Three Doctors* was that there should be a romantic interest between Jo and the second Doctor's companion, Jamie; the modern woman Jo would be seen to be more of an independent figure than the historical male Jamie. Dicks was keen for some form of romantic dynamic to exist between Rebec and other members of the Thal suicide squad in *Destination Daleks*, and asked Nation to include a handsome young Thal who would want to take Jo away with him at the end. Again, Dicks was determined on this issue, reminding Nation at one point that he was concerned Jo might build up a relationship with a Spiridon instead of the Thal! Eventually, Jo was paired off for keeps with *The Green Death*'s ecological activist Professor Clifford Jones – whom she saw as a younger version of the Doctor himself! – and the Doctor's display of emotion upon her departure showed a sensitive side to the series' hero rarely, if ever, demonstrated before.

It was not only in terms of characterisation that *Star Trek* impacted upon *Doctor Who*. Two obvious examples of specific episodes being used as a springboard for Third Doctor storylines are *The Mind of Evil* and *The Curse of Peladon*. The former bears marked similarities to Shimon Wincelberg's *Dagger of the Mind*, broadcast by BBC1 on Saturday 11 October 1969 – some eight months before Don Houghton was commissioned for *Pandora Machine* (the earliest version of *The Mind of Evil*). In *Dagger of the Mind*, Captain Kirk and Dr Helen Noel investigate the Tantalus Penal Colony, where director Dr Tristan Adams is not only using a neural neutraliser to control dangerous inmates but also abusing the machine to brainwash other members of staff – a close parallel to the use and abuse of Stangmoor Prison's Keller Machine in Houghton's narrative. *The Curse of Peladon*, meanwhile, bears similarities to Dorothy Fontana's *Journey to Babel*, shown to the UK audience on Monday 22 June 1970 (by now, *Star Trek* had graduated to an 'adult' slot of 7.10pm, whereas *Doctor Who* retained its traditional Saturday family slot). In *Journey to Babel*, the *Enterprise* plays host to a variety of alien delegates *en route* for the Babel Conference, where it will be decided whether or not to admit the dilithium-rich world of Coridan into the

Super-evolved Che Guevera-type Ky. *The Mutants*

BBC Video [2] BBC [3]

radar dish which will act as the 'Z' beam transmitter. Although the Brigadier suspects that problems with the satellites are caused by an environmental activist lobby calling themselves the Isolationists, the Doctor reveals the true culprits to be Commander Kulvis and his Ice Warriors; he manages to avert the full activation of the beam, using electrical power to destroy the Martians and their 'Brain-Dead' slaves.

The other idea, ***The Shape of Terror***, was set in an advanced research station on the planet Medusa Centaurus. The Doctor and Jo are accused of attacking the station when a rescue mission led by Commander Hallett arrives in response to an SOS, but the true culprit is "a highly refined primordial cell of neural protoplasm – the Energid." The Energid is absorbing the brains and personalities of its victims, and targets the Doctor's Time Lord brain as a valuable prize. The white-shaped alien can adopt any form, but in shape only – retaining its fluid consistency. The Doctor realises the only way to defeat the Energid is to become part of it, and the creature almost wins the Doctor over by showing him a psychic dream of the things they could achieve together. The Doctor manages to throw the Energid into a state of 'katabolism' – self-destruction. Dicks disliked the story on a first reading, thinking it "Dullish" with a backdrop too similar to *Colony in Space*'s barren planet; the Energid

Military intelligence – a contradiction in terms? *Invasion of the Dinosaurs*

The Mutants, Baker and Martin described the Solonian independent hothead Ky as a "Che Guevara-type revolutionary", referring to the Argentine activist who had been executed in Bolivia four years earlier. After the reworking of *Bridgehead from Space*, Hulke's revised notion for a story was about humanity being able to turn time back and obliterate all the mistakes it had made in the world. Finally, following the establishment of Greenpeace in 1971, the theme of pollution was tackled head-on in *The Green Death*, inspired in part by an ecological magazine Dicks had read, which warned of the dangers of a 'disposable lifestyle'. This serial took a leaf from the pages of *Doomwatch*, a BBC drama series devised in 1968 by former *Doctor Who* alumni Kit Pedler and Gerry Davis, which tackled the threat mankind posed the Earth with its careless and greedy use of technology. (Robert Sloman's resultant script, all giant maggots and flies spitting green venom, was, nevertheless, a step further into fantasy than

United Federation of Planets. Delegates are murdered and sabotage committed by a spy from Orion, whose people have been illegally exploiting Coridan for some time. This mirrors almost precisely Arcturus' plans for the mineral-rich world of Peladon in Brian Hayles' storyline.

For Letts and Dicks, *The Curse of Peladon* afforded an opportunity to explore the real world culture clashes occurring as modern technology was acquired by third world countries. There were also parallels to how Edward Heath's new Conservative Government was considering Britain's entry into the Common Market; terms were agreed in June 1971, just as the serial was being written, and the UK formally joined the EEC in January 1973.

The Doctor's third incarnation would be a strong moralist with a meaningful message for every situation

Such an exploration of present-day issues in a futuristic perspective – racism, balance of power, political interference in developing cultures – was another aspect borrowed from *Star Trek*, and many of the new breed of *Who* stories had more of a solid, realistic background to them. *The Ambassadors of Death* had been developed in 1969, at a time when NASA's *Apollo XI* mission had finally put a man on the Moon (indeed, while BBC1 viewers followed efforts to recover the *Mars Probe 7* astronauts in April 1970, the world would be holding its breath for the crew of the *Apollo XIII*), and the feel of a near-future European project was injected into Whitaker's storyline; added to this was the more adult theme of xenophobia, which had been the subliminal focus of Nation's original 1963 Dalek story. The basis of *The Mutants* was a comment on British Imperial colonialism, particularly with regards the racial segregation then practised in South Africa (a specific concern of Dave Martin's); in this story, Solos was to become independent, as had Fiji, Tonga and West Samoa in 1970. Similarly, *Colony in Space* was a better parallel of the colonisation of North America and the treatment of its native population than the space opera of *The Space Pirates*; for the first time in *Doctor Who*'s history it painted a bleak, warning view of the future, an element reused in Baker and Martin's Solos story. Capitalism and greed were prime motivations in *The Claws of Axos*; a political aspect was injected, too, with Dicks asking for scenes between government official Chinn and his ministerial superior to be rewritten with more *Power Game* feel (a reference to ATV's landmark big-business boardroom drama).

Topical concerns, both social and worldwide – peace conferences and the rehabilitation of criminals – were explored in *The Mind of Evil*; the unstable nature of the near-future world was to be re-emphasised in *Day of the Daleks*. Marks' original notion for this latter serial was that of guerrilla terrorism, and issues associated with taking such actions against a dictatorship; his original storyline was in development shortly after the Popular Front for the Liberation of Palestine had seized three Boeing 707s in September 1970. In anything ever encountered by Dr Spencer Quist and his team in the more adult show.) Cutting-edge scientific research would also find its way into *Doctor Who*: in addition to Baker and Martin's study of cloning while preparing *The Claws of Axos*, aspects of their *The Three Doctors* were inspired by a *Sunday Times* article about how black holes could pose a hazard to spaceflight (*Death Traps in Space* by Bryan Silcock, 16 July 1972).

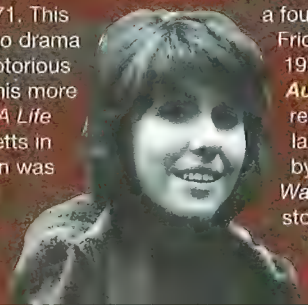
All these facets – plus an increased amount of outdoor filming and action – attempted to drive *Doctor Who* into new, more adult territories. And all the while Dicks and Letts were assembling a team of talented writers, many versed in adult drama, who could run with more grown-up ideas. However, some needed a closer eye kept on them than others – and, as we shall see, some of the Doctor and UNIT's most famous escapades might have been very different indeed.

To be concluded

DWM

creature could only be realised by using some form of detergent foam, meaning that the "Monster is not a monster . . . Energid not a sufficiently personalised menace." The narrative itself failed to deliver: "Climax is non-climax. Not visual." However, on a second reading, the script editor saw value in developing the concept of a murder mystery set within an enclosed community; this became *The Curse of Peladon*.

Multiface, a four-part storyline by comedy writer Godfrey Harrison, was delivered on Tuesday 31 August 1971. This was a rare diversion into drama for Harrison, a writer notorious for missing deadlines; his more famous work included *A Life of Bliss*. Rejected by Letts in February 1972, Harrison was paid a good fee for his detailed breakdown, which the producer said was "because of a great deal of work done at our instigation".



Robert Holmes delivered a four-part storyline on Friday 26 January 1973; titled ***The Automata***, it was rejected a month later and replaced by *The Time Warrior*. Finally, two story ideas allocated to Robert Sloman both mutated into other projects: a Dalek narrative, ***The Daleks in London***, turned into *The Time Monster* after Sloman was inspired by the notion of a V1 rocket appearing in the present day sky; and the sudden death of actor Roger Delgado precluded the Master's sacrificing himself to save the Doctor in the conclusion of ***The Final Game***, which Sloman ultimately developed into *Planet of the Spiders*.

The life & times of Jackie Jenkins

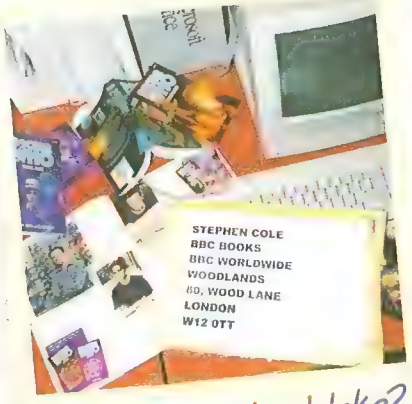
Munchies have been munched, hot beverages consumed by the gallon, plotlines filched; Jackie's novel is finally complete. But credit where credit's due . . .

Saturday

2.30pm One of the most beguiling fantasies *Doctor Who* ever sold me was the idea that I would one day write a novel of it.

Although BBC Books, like Virgin before them, are often described as 'sympathetic' to new authors, I fear my manuscript – now in its seventh year and victim to a hundred rewrites – is asking to find new depths in their self-proclaimed understanding. Indeed, in showing my final outline to Chas and asking him if he thought it concluded, he replied that it was certainly 'finished' in a tone which strongly suggested another use of the word.

The climax, a relatively new addition, sees the Doctor (Colin's), infiltrate the Tindell by masquerading as a Manx Harpooner. Besides the Mootie, late in the third chapter, and a brief incarceration with insane plumbers Hubbub and Smutch early in the fifth, this was a narrative highpoint. Surviving both Garris Boker the Glove Smuggler and all of Grubby Martha's starters, the Doctor had – due to an Officer's dismissal over an unfortunate misunderstanding concerning the hunt for a security screw – gained easy access to the Alpha Cabinet. There, through an unforeseen jitter on the Node, he is caught by the Baltimores whilst adapting Forkit's Halo with a Static Bag and Diddler.



Who is this bloke?

Being objective, I could determine that my novel lacked five things: coherency, old monsters, drug abuse, bad language and an *Introduction*. A weak passage in Chapter Seven accommodated three of the omissions: instead of Aunt Web and the Twisted Pair, the monument to the Prudent now housed six smacked-up Terileptils with an earthy password. Its original occupants now debut later in proceedings, where Aunt Web and the Doctor attempt to unwrap her sticky nephews from around the TARDIS' Police Box exterior.

With these obligatory requirements met, the most glaring oversight remained the *Introduction* – the lengthy table of acknowledgments and thankyous which have come to characterise the series' many novels. Admittedly wildly premature and optimistic in its construction, I find, as with my published precursors, that although this presents the ideal forum to save on personal phone calls, it is also something of a literary trap which is, with each debt paid and hymn sung, in ever-increasing danger of becoming more interesting than the story it precedes . . .

Introduction

The story you are reading now wouldn't be the story you are reading but a better one, if it weren't for friend and endless critic Chas W pointing out that, with very few alterations, the better one had, 28 years previously, been transmitted under the title *The Ambassadors of Death*. Concerning the following, unrelated, treatment, it is he, with his knowledge of the potato snack, who inspired the Nik Nak Brothers and the chapter entitled *Quaver Point*.

Thanks also to Nigel W for letting me describe his dancing. It is his movements which the Doctor performs at the Egg and Candle – and eventually lead to the establishment's closure. Also an acknowledgment to Nigel's many plot suggestions – all for the Third Doctor, all unworkable, with the majority of them being lifted directly from one particular episode of *Space: 1999*.

Special thanks to Dana B who prepared and cooked for me the meal served up at the Carvacle Eaterie (the recipe printed in full at the end of the book is entirely her own creation). She must also be credited for calculating the exact number of pasta ribbons the Doctor requires to spell out the warning message for the Pendering Lord Tibbin regarding the Bantam invasion by Podger Seeds.

Karl H explained pigmentation to me, and all things genetic; his is the beautiful description of the three-legged Mousepork on the back of which the Doctor effects an early escape in Chapter Four. Alex G was invaluable, not only in designing the velvet pantsuits used by the Travelling Element Circus, but in choosing the Doctor's colour, inspiring the characters Geerson, Austin and Woolmicks, three of the five Timbrook Tailors, and for suggesting a subplot which – albeit cribbed wholesale from the box of a Waddington's jigsaw – helped considerably with both Peri and the 80,000 word-count.

Here's hoping . . .

Thanks to Jason M for all the unnecessary references to popular culture, and to Jason H for inserting them at the most inappropriate of moments. Of these, my favourite remains the demise of Garris Boker who, seconds before his brains are shot out by a Swissolent Blaster, laments poetically of his home planet, a cavernous rock situated between the Carrie-un Stars Hawtrey and Windsor. Further recognition is due to Phillip D for working out a continuity-sound explanation as to why the Police Box roof has, over the years, appeared both flat and stacked. This theory accommodates both the white-painted window frames and the St John's Ambulance badge, and should finally alleviate any charge of sloppiness on the behalf of BBC designers.

The convoluted Sontaran back-story overheard at the Carvacle is Andrew D's. Although these creatures make no contribution to the following narrative, it's pleasing to know that their inclusion will create merry hell for any future writers wishing to use them. I'm indebted, perhaps perversely, to Michael Grade, whose original *Doctor Who* postponement inspired The Cult of the High Aters, a collection of obsessive protest singers which the Doctor, disguised as a woman, joins in order to save himself from obliteration in the chapter titled *Doctor in This Dress*.

Explanation must also be given much of the novel's terminology. All genuine, the pemphigus-suffering Cheiropteran Erectus is pronounced 'Kir-op-ter-an', not 'Sher-op-ter-an' nor 'Chair-op-ter-an'. Neither is it 'Crop-tin', 'Chip-pan' or 'Shirt-pin'. Similarly, Mussuck collects not the nightmare livestock derived from 'Moo-horrifics', but Mohorovicic ('Mo-hor-ov-i-chich') samples, whilst the droning Boeotian is 'Beo-shn', not 'Boat-train', 'Boot-shine', 'Bowie-chin' or 'Billy-Ocean'.

Finally, apologies to those whose input I couldn't use, especially David C, who feels the loss of the Anti-Matter Moose – its conception, internment and eventual escape – as much as both the climax of Chapter Eight and I do; and also to a handful of *Doctor Who* authors whose advice I refused, oddly enough – despite their being the only people offering help who might have actually known what they were talking about. "A camel is a horse designed by committee." To all those who have indulged me – the guilty, the clever and the wise – my thanks.

IT'S JUST LIKE A PARK, Y'KNOW? NOTHING SPECIAL. BUNCHA TREES... NICE AND QUIET...
JUST THE TWO OF US...
PARKS DON'T HAVE TOMBSTONES, KENNY. IT'S DISRESPECTFUL. WE SHOULDN'T BE HERE...
DOESN'T IT BOTHER YOU? ALL THOSE BODIES UNDERNEATH US?
DOESN'T BOTHER THEM, DOES IT?
YO, HOW Y'DOIN? ANY OF YOU FINE WEST NORWOOD CORPSES MIND IF ME AND DIANE TAKE A WANDER THROUGH YOUR PATCH?
KENNY, DON'T...
C'MON, SHOUT OUT! WE KEEPING ANYONE UP TONIGHT?
NO ANSWER, SEE? THERE'S NO LIFE AFTER DEATH, GIRL. ONCE YOU KICK, YOU KICK. THERE'S NO-ONE HERE TO OFFEND.
WORMFOOD, THAT'S ALL THEY ARE NOW...
MY GRAN'S BURIED HERE!
WASTA SPACE. EVERYONE SHOULD GET CREMATED. SHOULD BE THE LAW.
YOU CREEP...
SHARON WAS RIGHT ABOUT YOU, KENNY. YOU'VE GOT A ROCK WHERE YOUR HEART SHOULD BE...
WELL, GET OUTTA HERE, THEN, YOU LITTLE COW! IT'S YOUR SISTER I FANCY, ANYWAY!
HUH. WASTA TIME. WASTA SPACE. I NEED A GOOD -
K-KLANG!
RIP
EH? WASSAT?
OH GOD NNNOOOOOO!!!
SHHHLLIPPPPPP

THE FALLEN
PART ONE
SIN WEARS MANY FACES... BUT THE FOULEST IS PRIDE.
MAN'S GREATEST ARROGANCE IS HIS BELIEF THAT HE CAN CLAIM GOD'S ROLE FOR HIS OWN...
TO CREATE LIFE, NOT FROM MAN AND WOMAN, BUT FROM THE STERILE WORLD OF SCIENCE.
THE FINAL DAYS ARE APPROACHING... THE WRATH OF GOD WILL BE FELT BY YOU ALL... THE STORM WILL COME AGAIN, THE GREAT FLOOD WILL ONCE MORE RISE...
AND THE SINNERS WILL BE DAMNED.
THE TIMES
CLONING BAN BILL BLOCKED IN PARLIAMENT
STORY: SCOTT GRAY
PENCIL ART: MARTIN GERAGHTY
INKING: ROBIN SMITH
LETTERING: ELITTA FELL
EDITORS: GARY GILLATT & ALAN BARNES
SO WHAT YEAR IS IT, ANYWAY?
2001. SOMEWHERE IN NOVEMBER, JUDGING BY THE TEMPERATURE...
WE'RE IN 2001? THAT'S BRILLIANT!
WHY?
TCHH! YOU'RE REALLY CLUELESS ABOUT SCIENCE FICTION, AREN'T YOU?
HEY! I WAS THE TECHNICAL ADVISOR ON GEORGE MELIES' "A TRIP TO THE MOON"...
OR WAS IT "FLASH GORDON'S TRIP TO MARS"?
YOU!
WHO, ME?
HAVE YOU REPENTED? HAVE YOU FALLEN TO YOUR KNEES AND BEGGED THE LORD FOR FORGIVENESS?
OH... WELL, THAT'S A DIFFICULT QUESTION...
YOU WILL NOT ESCAPE JUDGEMENT, SINNER! YOUR PRIDE WILL DESTROY YOU IN THE END!
AHEM... COME ALONG, IZZY, MUSTN'T DAWDLE...
WHY? IS LOITERING A SIN TOO, DOCTOR..?

COYOTE TO ROADRUNNER... WE ARE NOW STATIONARY OVER BRIXTON... ALL TELEMETRY SYSTEMS ARE OPERATING... NOTHING TO REPORT...
ROGER THAT, COYOTE. GOOD HUNTING...
...YOU SPOT ANYTHING, JUST GIVE US A BELL.
I CAN'T BELIEVE THIS HELICOPTER... IT'S LIKE RIDING IN A ROLLS ROYCE, IT'S SO QUIET...
STEALTH'S THE NAME OF THE GAME, DOCTOR. THIS BABY'S PACKED WITH THE MOST ADVANCED SURVEILLANCE ARRAY MONEY CAN BUY...
DIGITAL ENHANCEMENT CAMERAS... PERSONALISED BODY HEAT TRACERS... SONIC RELAY FILTERS...
WELCOME TO BIG BROTHER COUNTRY.
'COURSE, IT'D HELP IF WE KNEW WHAT WE WERE LOOKING FOR...
SOMETHING WEIRD, DUNCAN. SOMETHING WE CAN'T EXPLAIN. I DON'T KNOW WHAT...
...BUT I'VE GOT A BAD FEELING WE'LL KNOW IT WHEN WE SEE IT.
...SO WHAT ACTUALLY HAPPENS IN THIS FILM?
WELL... THERE'S THIS BIG STONE BLOCK, SEE, AND SOME GORILLAS, AND A NUTTY COMPUTER...
LOADS OF OLD MUSIC TOO, YOU'LL LOVE IT!

I'LL BET IT'S ON ALL OVER TOWN...
OH, PANTS. LEFT MY GLASSES BACK IN THE TARDIS...
I'LL BE BACK IN A FEW SECS... YOU JUST SIT THERE AND COUNT UP ALL YOUR SINS...
GOOD IDEA. OR PERHAPS I'LL LIST ALL YOUR VIRTUES. IT'LL BE QUICKER...
SEEN ONE ALLEY, SEEN 'EM ALL. MOVE US A COUPLE OF STREETS EAST...
OH MY GOD..
DUNCAN, HOW MANY POLICE BOXES ARE IN BRIXTON?
THERE SHOULDN'T BE ANY...
THEN WE HAVE TO LAND. RIGHT NOW!
WHAT ARE YOU ON ABOUT? WE'RE SUPPOSED TO BE AIR SURVEILLANCE, REMEMBER?
I... LOOK, IT'D TAKE TOO LONG TO EXPLAIN! PLEASE TRUST ME, IT'S VITAL!
WE'VE GOT A MISSION PLAN, DOCTOR, AND WE'RE STICKING TO-
COYOTE...
...THIS IS PORKY PIG. I'VE BEEN MONITORING YOUR DISCUSSION.
DO AS THE GOOD DOCTOR ASKS, WILL YOU? FIND A SECURE DROP-IN POINT, BUT TELL ROAD-RUNNER TO MOVE IN IMMEDIATELY...
I SUSPECT SPEED MAY BE OF THE ESSENCE.
OH, PLEASE DON'T LET ME HAVE LEFT MY KEY IN THERE, TOO... I CAN'T GO BACK AND FACE THAT SMIRK...
AH-HA!

OPEN SESAME...
WONDER IF I CAN TALK IZZY OUT OF THIS FILM . . . DO I REALLY NEED TO SEE ANOTHER "NUTTY COMPUTER"..?
HMMM...
SEVENTH DISAPPEAR IN SOUTH LONDON
TERRIBLE BUSINESS. THEM PEOPLE ALL GOT FAMILIES, Y'KNOW?
IT SAYS HERE THEY ALL VANISHED WITHOUT A TRACE... THE "MARIE CELESTE" KIDNAPPINGS...
I BEEN ON THIS EARTH A LONG TIME, YOUNG MAN. I SEEN SOME TINGS THAT'D MAKE YOUR SKIN SHRIVEL.
SEE, WE ALL GOT TO LIVE IN TWO WORLDS: THE ONE IN THE DAY AND THE ONE IN THE NIGHT.
SOME TINGS IN THE NIGHT CAN'T BE EXPLAINED.
WELL, I'M SURE SOMEONE WILL WORK OUT WHAT'S GOING ON...
MAYBE IT'S BEST THEY DON'T.
I'M SORRY, I CAN'T AGREE. THERE'S NOTHING I LOVE MORE THAN A GOOD MYSTERY, YOU SEE...
OR MAYBE YOU JUST LOVE SOLVIN' MYSTERIES? NOT THE SAME TING AT ALL, CHILD.
YOU CAN LOOK TOO HARD FOR ANSWERS IN THIS LIFE.
SOMETIMES IT'S BEST JUST TO LEAVE THE NIGHT ALONE...

I LOST MY HEART TO A STAR SHIP...
...TROOPER.
CH-CHK
CH-CHK
CH-CHK
IDENTIFY YOURSELF.
MY - MY NAME'S IZZY. P-PLEASED TO MEET YOU...
ROADRUNNER TO COYOTE: TARGET SECURED, ONE CONTACT CONFIRMED..
AWAITING FURTHER ORD-
KKLANG!
WH WHAT THE HELL...
FIRE...
I SAID FIRE!
SSHHHHLLLIIIPPP
BRAKKA BRAKKA BRAKKA

YARDIES–
MANIACS, THAT'S WHAT THEY–
KATHY! WHERE ARE YOU–
IZZY!
HEY, NO, MAN! YOU DON'T WANT TO GO DOWN THERE!
IZZY, ARE YOU...
BLAZES.
DON'T EVEN TWITCH.
HUG THE BRICKS. SPREAD YOURSELF.
WHERE ARE THEY?
I DON'T KNOW WHAT YOU MEAN... I GOT HERE JUST BEFORE YOU DID...
OH, RIGHT. MY APOLOGIES. YOU'RE JUST AN INNOCENT BYSTANDER...
EVERYONE IN THIS PART OF TOWN KNOWS WHICH WAY TO MOVE WHEN THEY HEAR GUNFIRE, CHUM – SO HOW COME I FIND YOU HERE?
IF YOU'VE GIVEN MY PEOPLE ANY GRIEF, I GUARANTEE YOU'LL BE APOLOGISING ALL THE WAY TO INTENSIVE CARE.
DUNCAN, NO! YOU DON'T UNDERSTAND! PLEASE DON'T HURT HIM...

...HE'S A FRIEND.
GRACE..?
TO BE CONTINUED...

Shelf Life

In which the Fourth Doctor discovers that the drugs don't work

And Dave Owen struts his stuff to some hooj choons from the sixties

DOCTOR WHO: NIGHTMARE OF EDEN

Video BBC Video **Featuring** The Fourth Doctor, Romana & K9 **RRP** £11.99 **Cat No** BBCV 6567 **Available** 4 January 1999

Nightmare of Eden's title alone indicates immediately the extremes of good and bad that dominate the story. Civilian travel centuries hence will be accomplished via cruise liners which leap in and out of hyperspace, but economy passengers will still have to sit in holding patterns at the end of their journey, all in identical lounges with sedative music. Drug abuse is both heavenly – as the ships' first officers display, lolling around unconcerned at their plight, laughing at any irony or misfortune – and hellish, as they discover just as soon as they need another hit of Vraxoin (no relation to this reviewer). And scientists may have progressed to being able to sample whole chunks of the worlds they visit into tiny crystal recordings, but the lengths they will stoop to in order to fund their research have sunk to new depths.

Nightmare of Eden veers between the wonderful and the entertainingly naff

In realisation as well as content, Bob Baker's only solo *Doctor Who* script veers between the entertainingly wonderful and the just as entertainingly naff. It is almost axiomatic of a late-seventies in-house BBC space serial that its visual effects might now appear dated, but every wobbly spacecraft model shot or obvious piece of stock footage is seemingly highlighted by the next, which might well look perfect. Studio-bound (not that that should imply any restriction), *Nightmare of Eden* employs electronic effects to the fullest – most memorably in the climax to Part Three, where the Doctor struggles through a grinding interface betwixt two half-materialised craft.

In performance, too, nothing is average, but this is perhaps excusable; working alongside *Doctor Who*'s most mesmeric leading couple could never have been easy. Tom Baker's warm golden brown voice complements Lalla Ward's china white complexion and equally smooth composure, and both suffer less from the fumbled lines which afflict other cast members, betraying a production with little time for retakes. Geoff Hinsliff – from *Image of the Fendahl*, but latterly better known as *Coronation Street*'s hobbling loon Don Brennan – brings weight to his space Customs man, despite wearing a male stripper's costume throughout. Another returnee, David Daker, excels as the space liner's captain, before and after drug addiction, and Barry Andrews and Jennifer Lonsdale are perfectly understated and serious as the romantic leads. At the far end of the spectrum from all this quiet competence, however, comes Lewis Fiander as the Mad Scientist.

Give a young Jon Pertwee a Prussian accent, a pair of impossibly affected tinted spectacles and a tendency to keep talking at all costs, like a solitary improvisational comedian, and you're some way to imagining Tryst. The serial's producer, director, and writers had provided a good few such eccentrics over the years, enriching proceedings and rendering the series' central character all the more dashing by comparison – but never so hysterically as with Tryst. Dialogue, inflection and body language synthesise a designer wacky professor who simply cannot be real. This performance could have been perfectly qualified by a plot revelation allowing the character to relax and show he had been Putting It All On, but this remains one of the story's few unexploited possibilities. Yet *Nightmare of Eden* fulfils a craving left unsatisfied by the workmanlike or merely competent, because the real stars of this show are its ideas: two ships fused in space, one having materialised on top of the other; a seemingly small device which can offer limitless worlds to explore; a species for whom death is just the beginning of their true significance. All fascinating individually, more so when combined, and unbeatable since they are all slight variations of *Doctor Who*'s own TARDIS and Time Lord life cycle.

I have never understood the drama critics' term "willing suspension of disbelief", since it presupposes that viewers may be able to forget they are just watching a work of imagination. During *Nightmare of Eden*, one might be reminded of this more than on average. But with these ideas at its core, *Nightmare of Eden* repays the faithful many times over. Addictive.

THE NEW ADVENTURES: WHERE ANGELS FEAR

Novel Virgin Books **Authors** Rebecca Levene and Simon Winstone **Featuring** Bernice Summerfield **RRP** £5.99 **ISBN** 0 426 20530 8 **Available** 3 December

Although this is not the final *New Adventure*, it has a *Last Night of the Proms* feel to it. Series editors Rebecca Levene and Simon Winstone step forward to pen a novel which was not succeeded in Virgin's publishing schedule for many months, in which Bernice is rejoined for a lap of honour by very nearly all her old friends, plus the aliens from her first solo outing, the Grell. And in a grand tradition of equally humorous adventure finales, spanning *The Prisoner*, *Filthy, Rich and Catflap* and *Stark*, the cosy setting of all that has gone before is cast aside.

Along the way comes an apocalyptic snowballing of events. The two cosmic superpowers – the People of the Worldsphere, and an unnamed race of twin-hearted long-lived observers – are withdrawing from Earth's galaxy. Religious fervour grips the inhabitants of Dellah, where Bernice very occasionally lectures; indeed, the planet soon comes to resemble the West Bank or the Falls Road, so vicious is the outbreak of holy bloodshed that comes with the simultaneous arrival of the messiahs of a thousand conflicting faiths.

By keeping events unfolding at a healthy pace, and never relying on archetype in place of activity (Bernice seldom jokes and never drinks here), one's interest is maintained throughout what is often a generic flight for survival through Dellah's biblical wilderness. One is also propelled by the expectation that something momentous is about to occur. A strength to the very end, this also renders the ending (and it's merely an ending, certainly not a

finale, or even a climax) tragically disappointing. *Shelf Life* would recommend that readers follow the preceding pages more carefully than this reviewer, because without doing so, the book simply appears to end in mid-flow. But it's better to travel hopefully than arrive unexpectedly, and if this really had been the Professor's last outing it would have been a worthy pilgrimage past some of her most sacred cows: the anarchist Utopia of the Worldsphere and its curiously non-secular ambassador; Braxiatel, the Time Lord who cannot be named as such; and even her young student Emile, finding his feet at last.

And this isn't the final *New Adventure* after all. Good fact!

SPACE ADVENTURES: MUSIC FROM DOCTOR WHO 1963-1971

CD *Doctor Who* incidental music **Available** Now [mail order only; see *Gallifrey Guardian*, **DWM** 271]

DR WHO – VONAL KSZ

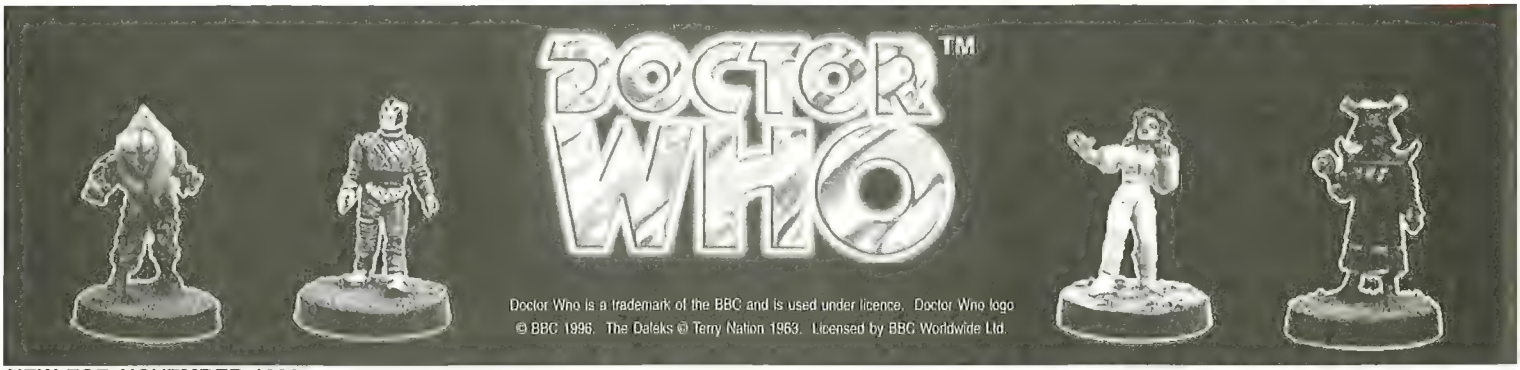
12" EP Mixes of the *Doctor Who* theme **Available** Now [exclusively from Galaxy 4, Sheffield; see ad in **DWM** 272 for details]

Doctor Who has sadly never spawned an era-defining pop hit such as, perhaps, *My Hearts Will Go On* (*Love Theme From* Doctor Who *1996*). However, recompense is made in some measure by the plethora of soundtrack CDs available, which can effortlessly recapture the mood and metre of our favourite serials. What perhaps renders *Space Adventures* an even more exciting offering is that it compiles pre-written music sampled by *Doctor Who*'s makers predominantly during the sixties. As such, the tracks represent a range of different composers and arrangers, and evoke the period perfectly. It is at first surprising that many defining themes (the title track alone will forever be associated with Cybermen) were not composed specifically for the series; it's then intriguing to consider that they may well crop up at random throughout the rest of that period's film and television. The more percussive pieces – like those from *The Massacre of St Bartholomew's Eve* – are at best of scholarly interest, but *Space Time Music* by one W Josephs, as used in *The Tomb of the Cybermen* and *The Web of Fear*, is utterly beautiful. Together, these styles remind one of a more dignified sixties *Doctor Who* than imperfect video recordings could ever suggest.

By contrast, *Dr Who* by Vonal KSZ offers four dance interpretations of the *Doctor Who* theme. Based on the beats, loops and grooves that will be more familiar to readers half my age, they are topped with authentically retro-sounding wobbly analogue synths. If *The Sea Devils* had featured a disco scene, then Jo Grant and Captain Hart would probably have been seen shaking their thing to a soundtrack not unlike that offered here. It does seem to get a little repetitive, but then I know so little about dance music that I got to the end of the second side before realising I had been listening at the wrong speed.

These tracks evoke a more dignified sixties *Who* than imperfect video ever can

Now that John Smith and his Common Men song – that had a good beat to it, and a tune you really *could* hum. DWM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The Shelf Life Awards

This year, our readers' survey errs toward the worlds of *Doctor Who* in print. Batty over *Beltempest*? Mad for *Matrix*? Kerrazy about *Kursaal*? We'd like you to rate each novel/tape/CD listed here between 1 and 10, where 1 means "awful" and 10 "brilliant". Don't worry if you've not read/seen/heard any one item listed here – just leave that space blank. The final list will be determined by a proportionate tally. And don't forget to fill in the section pertaining to **DWM** itself – that way, you can help make the magazine better and better as it enters its 20th year! As an added incentive, there's five free year-long subscriptions for the first five forms picked randomly on the closing date, 28 February 1999. Enjoy!

BBC Eighth Doctor novels

Kursaal	
Option Lock	
Longest Day	
Legacy of the Daleks	
Dreamstone Moon	
Seeing I	
Placebo Effect	
Vanderdeken's Children	
The Scarlet Empress	
The Janus Conjunction	
Beltempest	

BBC other Doctor novels

The Face of the Enemy	
Eye of Heaven	
The Witch Hunters	
The Hollow Men	
Catastrophea	
Mission: Impractical	
Zeta Major	
Dreams of Empire	
Last Man Running	
Matrix	
The Infinity Doctors	

Virgin Bernice New Adventures

Oh No It Isn't!	
Dragon's Wrath	
Beyond the Sun	
Ship of Fools	
Down	
Deadfall	
Ghost Devices	
Mean Streets	
Tempest	
Walking to Babylon	
Oblivion	
The Medusa Effect	
Dry Pilgrimage	
The Sword of Forever	
Another Girl, Another Planet	
Beige Planet Mars	
Where Angels Fear	

Other books

Short Trips	
The Television Companion	
The Handbook: The Seventh Doctor	
From A to Z	
Five Rounds Rapid!	

BBC audio

Short Trips	
Earth and Beyond	
Out of the Darkness	

Spin-off videos

Lust in Space	
Auton	
Auton 2: Sentinel	
Where on Earth is Katy Manning?	
Mindgame	

Spin-off audio

AAIT&S Island of Lost Souls	
AAIT&S Republica	
AAIT&S Prosperity Island	
AAIT&S The Left Hand of Darkness	
AAIT&S The Other Side	
NA Oh No It Isn't!	
NA Beyond the Sun	

DWM 1998

Favourite overall issue

Choose from DWMs 261-273 inclusive

Favourite cover

Choose from DWMs 261-273 inclusive

Favourite special feature

Choose from *The nuts and bolts* [261, unmade *Robot* documentary], *Pretty? Vacant!* [261, the role of the companion], *The city at the edge of forever* [262, *Doctor Who*'s London], *All creatures great and small* [263, monsters in *Doctor Who*], *An Englishman abroad* [264, *Doctor Who* in America], *The United States of Doctor Who* [264, *Doctor Who*'s fictional America], *The DWM Awards* [265, features on top ten serials], *The Revenge of the Matrix Data Bank* [266, *Doctor Who* trivia], *Spiking the canon* [267, what is 'real' *Doctor Who*?], *Sex and the single Gallifreyan* [268, sexuality in *Doctor Who*], *Out of the mouths of babes* [269-70, viewers' letters from *Junior Points of View*], *The Auton diaries* [270, behind the scenes on *Auton 2*], *Coming in from the cold* [271, production diary for *The Ice Warriors Collection*], *Holding back the years* [272, watching *The Daleks' Master Plan*], *With a little help from my friends* [272, writing for the Eighth Doctor]

Favourite interview

Choose from Chris Boucher [261], Ian Collier [261], Paul Jerricho [261], Mary Tamm [262], Fiona Walker & Gerard Murphy [262], Stephen Wyatt [263], Michael E Briant [263-4], Paddy Russell [266], Donald Pickering & Wanda Ventham [266], Barbara Clegg [267], Paul Cornell [267], Mervyn Haisman [268], Rodney Bennett [268], Tony Virgo [269], David Fisher [269], Peter Wyngarde [269], Nerys Hughes & Simon Rouse [269], Barry Letts [270], Ken Grieve [270], Pamela Salem & Karen Gledhill [271], Derrick Goodwin [271], Antony Root [271], Terrance Dicks [272-3], Waris Hussein [272], Terry Molloy [272], Robert Banks Stewart [273]

Favourite comic strip

Choose from *The Final Chapter* [262-5], *Wormwood* [266-71], *Happy Deathday* [272]

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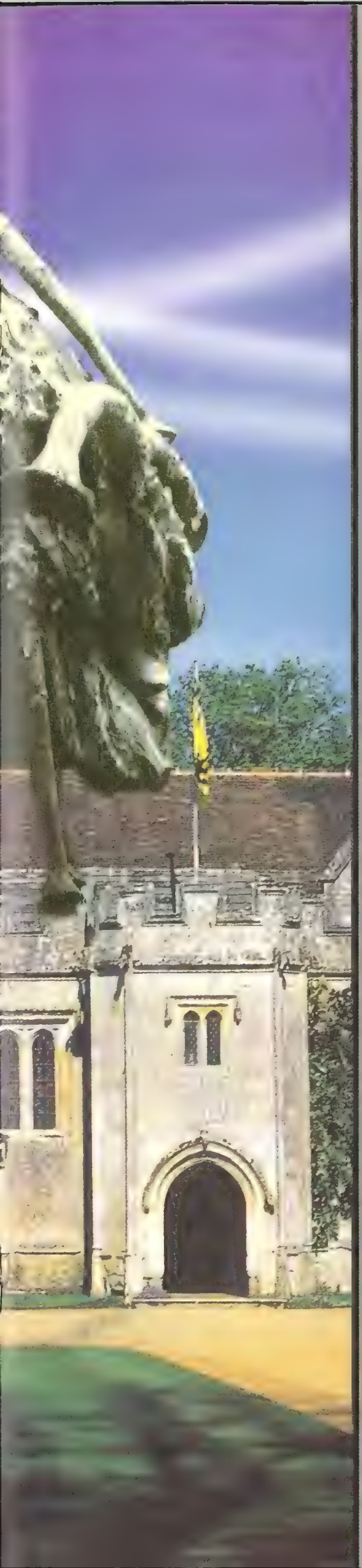


Danger! Heavy Plant Crossing

Did you hear the one about the top TV chief who used to dream up knobbly aliens and man-eating plants for a living? "What a crazy story – but weren't they all?" says Robert Banks Stewart to Peter Griffiths . . .

An enthusiastic newspaper once dubbed Robert Banks Stewart 'the man with the Midas touch'. Although he's a little embarrassed by the label, it's an easy one to justify; with some of the most successful drama series in British television to his credit – among them *Shoestring*, *Bergerac* and *The Darling Buds of May* – Robert has been a writer, script editor and producer throughout three decades in a very fickle industry.

"I was a magazine writer when I started out," he remembers. "I spent three wonderful years travelling around the world writing articles for *Illustrated Picture Post*, but picture magazines ended up folding because television was outrunning them – you'd do a piece in Jerusalem which wouldn't be printed for ten days, while the BBC and ITV were turning things around in 48 hours. All the while, I'd been writing stage plays in Scotland, and in the mid-sixties I made the crossover into television with my first series, a semi sci-fi thriller called *Undermind*. We made 13 hours on video, and I was creator, script editor, and writer of a lot of them. I also wrote and rewrote a number of *Edgar Wallace* B-movies. These things come back to haunt you in the early hours of the morning. You listen to this terrible dialogue and think, 'God, did I write that?'"

Robert contributed to series such as *Callan*, *Public Eye* and *Arthur of the Britons*. In addition to writing serials for ABC Television at Teddington studios, he contributed to a number of film drama series, including *Danger Man*, *The Saint*, *Jason King* and the Diana Rigg era of *The Avengers*.

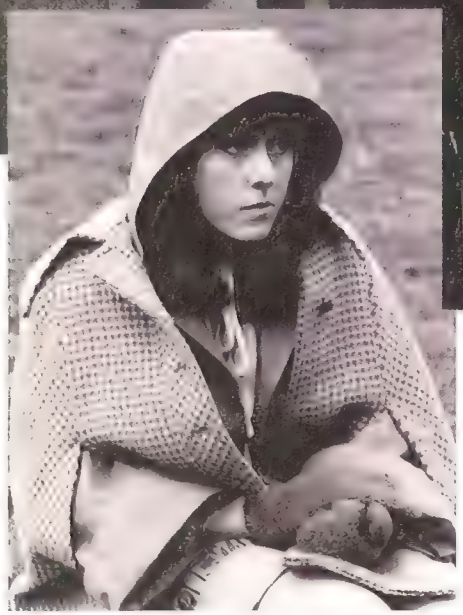
"I did one *Avengers* which involved a summer seminar for people with high IQs, where they were all hypnotised and had to come up with answers to problems such as how you would rob the Bank of England. It was called *The Master Minds*. I did another called *Quick-Quick Slow Death*, which was essentially *Come Dancing* with Steed and Peel. There was also one which I never actually scripted, which was based on wacky farms around the Home Counties where people could go at the weekend and pretend to be cowboys. I devised a story which was about the rustling of a bull that had been bred by a British scientific laboratory to withstand radiation, but it never got made."

"I was walking through Kew Gardens one day, and I had this idea about a growth which no-one can stop . . ."

As he himself puts it, Robert woke up one day and somebody asked him if he would like to be a producer. His first production was an industrial sabotage drama called *Intrigue*, and he then went to Australia to work on an all-film series called

"The Seeds of Doom had the same kind of outlandish English countryside as The Avengers"

The *Seeds* in bud (clockwise from right): Tony Beckley (Harrison Chase) waits his cue from UNIT-sweatered PA Graeme Harper; Tom Baker (the Doctor) exchanges a crossword; and a glum Elisabeth Sladen (Sarah)



Riptide. He returned to Britain in 1974, and it was at this time that he was approached by a producer colleague to write for *Doctor Who*.

"I did my scripts chiefly because my young sons loved the series. Philip Hinchcliffe was the producer, and there was a marvellous script editor, Robert Holmes, who had written scripts for me when I was a script editor. He and Philip were really very responsible for *Doctor Who* – I think the show hit its peak when they took over. They lifted the series onto a different plane, with stories which were often quite intelligent, quite sophisticated. I'd go in and say, 'Look, I'm not sure about this bit here,' and Bob and Philip would come up with all kinds of nonsense. I would hear them doing the same thing with other people's scripts sometimes. They were the experts, and they knew exactly what they wanted.

"Working with them was a much more collaborative process than anything else I've ever worked on. I don't think any writer on *Doctor Who* went away and sat in his study and just pummelled away, except perhaps Terry Nation. Philip was very much the producer who weighed what was being discussed, whereas Bob was a terribly good writer as well as script editor, and very inventive. He would rattle off a piece of dialogue if he felt it was needed, the kind of pseudo-scientific stuff you hear today on *Star Trek* and *Invasion: Earth*. Given that this was 25 years ago, that was quite clever."

Being a Scotsman himself, the Loch Ness Monster was a natural subject for Robert's first *Doctor Who*, *Terror of the Zygons*. "I didn't know if I was really into this sci-fi thing, although *Undermind* had had a sort of sci-fi background. We all sat around and I said, 'Why don't I do something set in Scotland?' We talked about it, and the upshot was that the first draft was called *The Secret of Loch Ness*. In the course of beating the story around with Philip and Bob, I decided to call my race of creatures the Zygons, and give them control of the Monster. It broke out through some sort of geological sump and was going to destroy the Houses of Parliament. What a crazy story – but weren't they all?

"I wrote the script as an Earth-based thriller, and I really enjoyed the process. I can just imagine what a wonderful time they would have now with computer effects, but in those days *Doctor Who*'s effects were limited. A lot of it was very clever, but the puppet-like monster which swam up the Thames wasn't a great success, I have to say. John Woodnutt was good, playing the Laird, and in disguise as the lead alien."

The realisation of those aliens, the rather popular Zygons, satisfied the writer, but he's not sure how much credit he can take. "I was pleased with them, yes. They looked vaguely like prawns – I remember seeing them for the first time, and thinking, 'Oh, hello.' They looked foetal, too, which was not my doing. Rather like what I suspect happened with the Daleks, I'm not sure you would find in my scripts a description of what the Zygons looked like. I think that rather frequently in *Doctor Who* the writers invented beings, but just laid clues for the designer. Obviously, the Zygons were operating underwater, so that presented a kind of marine idea. I took a couple of my grandchildren to a pantomime recently, and the crocodile in *Peter Pan* looked rather like a Zygon!"

Terror of the Zygons benefited no end from the talents of its director, Douglas Camfield. Robert nods vigorously. "He was excellent, and very good for *Doctor Who*, very conscientious. He did lots of styles of drama, thrillers and one-offs – I think he even got James Mason in *Ivanhoe*. I met Douglas for the first time on *Terror of the Zygons*, and I liked working with him very much. He had a great sense of humour and a great capacity to suspend his disbelief, much like Bob and Philip. Douglas went on to direct the first episode of *Shoestring* for me, and I owe him a great debt for the beautiful job he did on it. He then decided he didn't want to do any more series, so he did *Ivanhoe* and other things. He very sadly died from his heart condition."

The Zygon episodes were a great success, helping to see off ITV competition in the form of the very expensive *Space: 1999*. Robert was immediately asked if he'd like to contribute another script. "As I'd enjoyed the first one, I said yes, and decided to do a Triffid-like thing. I lived in Kew at that time, and while I was walking through Kew Gardens I had the idea of this filthy rich nut who had his own gardens. Some explorers had found these pods in the Antarctic and brought them back, and this millionaire madman wanted to nurture them. So we had murder in the laboratory, pod breaks open and spills its fearful fluid, and creates a growth which no-one can stop. It was great fun to do."

The Seeds of Doom, as the script was called, has been likened by some to an episode of *The Avengers*. Does Robert believe this is justified? "It's never really occurred to me before, but yes, I think that's perfectly true. The *Avengers* stories were

BBC Video [3]

always outlandish, and *The Seeds of Doom* had that same kind of outlandish English countryside. Sylvia Coleridge played an eccentric painter [Amelia Ducat], I remember. I didn't consciously write her as a Margaret Rutherford character, she'd been in a film called *The VIPs* playing a dotty painter. I remember that prompted me to have the character of a lady who painted flowers."

The Seeds of Doom features the Doctor being just about the most violent he's ever been, brandishing guns, throwing punches and twisting luckless bad guys' heads. I asked Robert about this element. "Is he violent? More so than usual? I can't remember specifying that the Doctor should be physically violent at any point. It might have arisen in the script for a good reason – because he was defending [companion] Sarah or whatever – or it might have been, dare I say it, because Tom was in a particularly violent mood that week! Actually, I suspect it's because Douglas Camfield, who directed both of my stories, liked a lot of action. He might have got a fight arranger and gone a bit further than usual.

"I remember the villain – Harrison Chase, who was very well played by Tony Beckley, and rather like Peter Finch in appearance – had this huge mulching machine, and naturally the Doctor and Sarah were going to be engulfed at some point. One day in the studio a few pages of the script got blown into the mulcher when someone opened the door. Tom Baker, with his usual dry wit, looked in and said, 'Hold on, I don't think we can shoot, there are several pages of the script in here. I know it's shit, but . . .' I could have punched him for saying that in front of the entire studio!

"Tom was a very endearing, eccentric guy, sort of actorish and vaguely supercilious in real life. He really carried the role extremely well. We all had a meal together, Tom and Lis [Sladen, who played Sarah] and I. He had a girlfriend at the time who used to knit his scarves – she would sit up in the gallery knitting these ten-foot-long things! I remember one time when I was doing *Shoestring*, they needed to do a pick-up shot for a *Doctor Who* at Ealing Studios. Tom was sitting there at 7 o'clock in the morning having breakfast in the canteen, and I commented on how early it was. He said, 'Never mind about early, I just got off the plane from Australia last night.' The guy had flown all that way, and he was in make-up a few hours later to do this pick-up shot. I felt rather sympathetic towards him."

Is it a coincidence that both of Robert's stories feature UNIT, which was being phased out of *Doctor Who* at the time? "The answer to that is that I was writing Earthbound stories, so there was a place for the British army and the Brigadier to appear as saviours. I didn't argue for them, certainly. Nicholas Courtney didn't appear in *The Seeds of Doom* because he wasn't available. I don't remember writing the army guy [Major Beresford] as the Brigadier, so I think I knew in advance that he was not around."

In accordance with the policy of the time, Robert was invited to the studio recordings of his stories. He was very pleased with the results, but equally sure that he was not totally cut out for *Doctor Who*. "I don't think I could have written some of the stories that took place in outer space. They were fearfully well-conceived, and written by lots of very good people, but I wasn't able to get into that frame of mind. I like watching things like *Star Trek*, and the intellectual arguments that go on, but I never quite get with it because I can't believe in it as a writer. They recently made a sci-fi series on the Isle of Man, *Space Island One*, and they asked me to write for that. I read one of the scripts and had to ring back and say, 'I'm sorry, I don't think I'd be able to do it justice.'

"I was pleased with the Zygons – they looked vaguely foetal, which wasn't my doing!"

Although he never received another writing credit on *Doctor Who*, Robert still had some contributions to make. "There was a very amusing day when I was in the production office in Threshold House. They were doing an episode which showed the Doctor down the ages [*The Brain of Morbius*]. The only way they could do it was with a series of still pictures, but there was some kind of panic going on about them. The designer went around all the offices, saying, 'Would you like to play *Doctor Who*?' He recruited Philip Hinchcliffe, Douglas Camfield, me, [production unit manager] George Gallaccio and others, and we were all marched up to the bowels of Television Centre and kitted out. Dougie was a Cavalier, and I ended up with a wig and hat, which gave me a terrible shock – I looked like my sister! It was hilarious, but we all felt vaguely embarrassed."

Robert started work on another six-part story, *The Foe From the Future*, for the following season. In this, a supposedly haunted house in present-day Devon turns out to be the centre of operations for Jalnik, a baddie from 4,000 AD whose travelling back to the now has left his features horribly mutated. It transpires that the people of Jalnik's Earth are being harvested by two vast, locust-like alien creatures called the Pantophagen; Jalnik plans to destroy all humanity in the 20th century before transporting his own civilisation back into the secure past. Drafts for five of its six episodes were printed in the book *Classic Who: The Hinchcliffe Years*, and Robert pored over them with some fascination. "Only five episodes, absolutely right . . . I have no recollection of the reason it was not done. Everyone agreed that it was a good story. Bob Holmes and I had hammered out five episodes over the course of a week or two, and I'd gone home to write the treatment, but we couldn't decide how to end it. All I can say is that I hope I was paid for doing all this work, because looking back, I don't remember that I was!

"I'm sure there was something else that I don't recall, some other reason it wasn't done. I was

The Talons of Weng-Chiang, which replaced Robert Banks Stewart's similarly-themed *The Foe From The Future*

"Tom was a very endearing, eccentric guy, sort of actorish and vaguely supercilious in real life"

rather busy that year – I wrote a play called *Between the Covers*, and I also wrote quite a lot of *Sutherland's Law*, in addition to being story consultant on two other series, *Charles Endell* and *Armchair Thriller*. I have a feeling that's what stopped me writing the *Doctor Who*."

At around the same time as *The Foe From the Future* was replaced with Robert Holmes' *The Talons of Weng-Chiang* – which also featured a supervillain from Earth's future who hides his disfigured face behind a leather mask – Holmes was making preparations to leave *Doctor Who*. "I think Bob had had enough of going to work every day in Shepherd's Bush. He wanted to go home to an armchair and write there. He kept writing for *Doctor Who*, right up until he died. It was quite sad, because at that time he was writing and rewriting a script for *Doctor Who* and it drove him mad. I remember meeting him outside Threshold House. He looked terribly unwell, and when I asked him what had happened, he said, 'Oh God, I've just done one total rewrite after another.'"

The stellar career of Robert Banks Stewart was only just taking off in 1976. "I co-created and script-edited and wrote a lot of a series called *The Human Jungle*, which was about a psychiatrist in Harley Street. I batted around a bit, writing episodes of *Robin Hood* for the BBC, before going to Thames to become script editor and writer on a very successful series called *Van Der Valk*. I then had a brush with soap opera, a lunchtime series called *Rooms*, about a boarding house in Baron's Court. We churned out three episodes a week for a year, and it was really rather successful, but Thames got tired of the weight of production.

"After that, I was invited by the BBC to take over an all-film cop show called *Target* [which had been launched by soon-to-be *Doctor Who* producer Graham Williams]. I'd been there for a couple of weeks when Graeme McDonald, the Head of Series, came into the office and said, 'Listen, why don't we just scrap *Target*? Nobody likes it, and it's been judged too violent. Is there anything else you'd like to do?' That was a very fateful moment for me, in 1978. I said, 'I really love quality American film drama. Why can't we make something like that here? Why not a really good private eye series?'

"From that came this crazy idea about a radio programme offering listeners the services of an investigator, who for some reason I called Eddie Shoestring. I went to a meeting on the sixth floor of the BBC with the controller, Bill Cotton, and the managing director, Alisdair Milne. There was great pause after I did the pitch, and I thought everyone hated it, but suddenly it was caps in the air. The money was in place for *Target*, so I wrote the opening episode of *Shoestring*, and off we went."

Shoestring only ran for two seasons, but it was consistently top-rated, taking between 18 and 23 million viewers every Sunday night. Robert was "terrified" when asked to develop a replacement. "I was in the privileged position of being asked what I'd like to do next. I thought back to a comedy pilot I'd written at Thames, about a German officer in Jersey who falls in love with a lady who runs a hotel, and there was something about this off-shore tax haven that clicked in my mind. After talking to the Jersey police, I invented this bureau within the force which dealt with millionaire tax exiles, tourists etc, and wrote the first script for *Bergerac*.

"We were very nervous about the series, and it was jokingly called 'Jersey Five-0' in the beginning because of its high yacht and beach content. The first press showing at BAFTA was terrifying, but our reviews were marvellous. The TV critic for *The Times* came by, tapped me on the shoulder and said, 'Quality, quality,' and walked out. We were onto another number one series . . ."

After spending an unhappy and unproductive year at London Weekend Television, Robert was invited back to the BBC by Head of Series Jonathan Powell. There he launched the very popular *Lovejoy*, and worked on his own series, *Call Me Mister*. Just around the corner, however, was what would become perhaps his biggest success.

"I was sitting at home brooding and looking out at the Thames when the phone rang. It was a friend of mine, Richie Bates – son of HE Bates. He said, 'Listen, I know you've always loved the books of my father, *The Darling Buds of May* and so on. I think we've got a deal with Yorkshire to make it. Would you like to be producer and one of the writers?' I said, 'Yes, I'd like that very much.' It was a bit different for me. I adapted one of the books, and they really were absolute sitting ducks – you could have ripped the pages out of the book and stuck them straight on screen.

"I just knew it was good. When I made my speech to the assembled cast and crew at the end of shooting, I said, 'I know it's wrong for a producer to say this, but I have the most immense gut feeling that this series is going to be a success.' And what can I say? 18 million viewers straight away. Apparently it's still the highest ratings for any new drama in the history of British television. I've been very lucky in my career. I've had my failures – like *Moon and Son*, which the press hated – but I've also had quite a few number one series: *Darling Buds, Shoestring, Bergerac, Lovejoy* . . ."

For fans of *Doctor Who*, two of Robert's real successes are *Terror of the Zygons* and *The Seeds of Doom*. This 'television guru' – to quote another enthusiastic newspaper – looks back on his contributions to the programme with pleasure. "Although my ability to suspend disbelief doesn't stretch that far, they were great fun. *Doctor Who* was a show that entailed a great deal of work on behalf of the producer and their team, and their commitment showed. I frequently get invited to conventions, though I've never been to one, and my stories still whirl around the world. Every now and then I get a bit of money for them. Writing them was marvellous fun."

Terror of the Zygons: Harry (Ian Marter) and Sarah get up on Nessie's victims

BBC Video [1] Lisa Bowerman [1]

COVER STORY

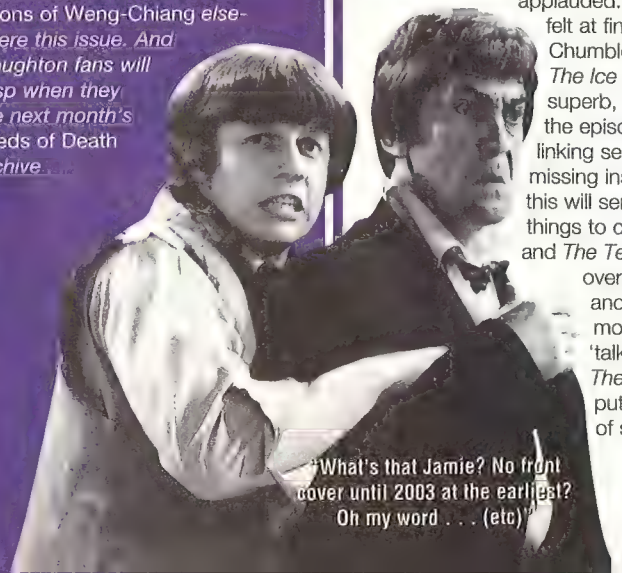
Though I think your magazine is excellent when it comes to what it contains (especially Ms Jenkins' page), I am rather perturbed at the lack of photos of William Hartnell on your front cover. This goes also for nearly all of the other Doctors apart from Tom Baker, who seems to get more than his fair share of coverage. You might argue that he is the most popular. You might well be right (I sense that you might start quoting readers' surveys and the like to me at this point, so I hasten to agree that many fans like him), but he isn't my favourite. Colin Baker is, actually, but I don't expect to see more pictures of him on the front cover than any other *Who*-related person.

Why is it that you can't feature a few more companions on the cover? I ask only because your magazine with a whopping great picture of, say, Debbie Watling on the cover becomes perfect autograph material . . .

Robert Neave
via e-mail

We can't imagine what you're on about, Robert. In the last 13 issues, Colin's been featured on the cover three times and Tom only once – as part of a composite image featuring all eight Doctors [DWM 265]. As for companions, you've had a Leela and both Romanas [261, 262 and 267 respectively].

More seriously, the reason relatively few DWM *covers feature either the First Doctor and Victoria – or, indeed, anyone from the years 1963-69 – is simply down to the fact that very few colour pictures suitable for use as cover images were taken during those years, newsprint media then requiring predominantly black and white stills (in fact, we can only think of two colour pictures featuring Deborah Watling as Victoria at all, both from* The Abominable Snowmen*). That said, we do go to a lot of trouble to chase up never-before-seen pictures each and every month – check out the only colour shots from* The Enemy of the World *ever to be printed, just over the page, not to mention new material from* The Seeds of Doom *and* The Talons of Weng-Chiang *elsewhere this issue. And Troughton fans will gasp when they see next month's* Seeds of Death *Archive.*



"What's that Jamie? No front cover until 2003 at the earliest? Oh my word . . . (etc)"

Timelines

compiled by **Alan Barnes**

Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, or e-mail us at doctorwho@marmags.demon.co.uk – marking your letter 'Timelines' in the subject line. No subscription or other general enquiries by e-mail, please.

PRAYING FOR REIGN

Finally managed to get a copy of *The Ice Warriors Collection*, and the reconstructed parts two and three are stunners – a really fast-paced 15 minutes is just what a lot of six-parters could've done with (maybe they could do something similar when they get round to *The Invasion of Time*?). The clips were fab, and Frazer and Debbie should replace Richard and Judy. And for £25 we get all this *and* Ben and Jamie in wetsuits.

Reign of Terror and *Tenth Planet* releases with reconstructions are needed ASAP . . .

Pete Lambert
via e-mail

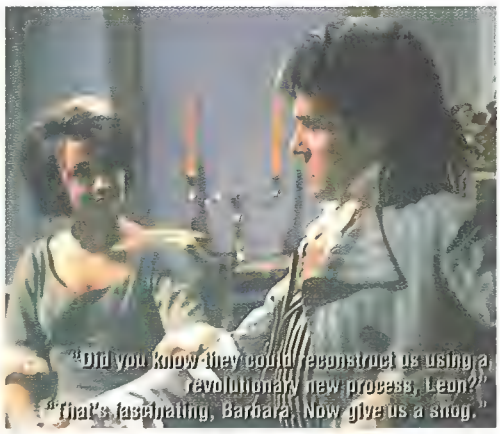
I've just watched *The Missing Years* tape. Fantastic! The clips from *Fury From The Deep* were amazing, and the *Tenth Planet* segment was totally amazing – the darkness of it (intended or not) was so moody. Enough of this gushing, though! (It's about time there was something to gush about.) But I can see what [*Shelf Life*'s] Dave Owen meant as regards to Deborah Watling, bless her . . .

Spencer Clayton
via e-mail

Oh the horror of it! The release of *The Ice Warriors Collection*, quite the finest piece of *Doctor Who* merchandise the BBC has ever produced, has been marred by one silly, irritating, niggling thing.

The compilers have forgotten to include the two existing clips from *The Abominable Snowmen* Episode 4. Every other clip from a missing episode is there, bar these two tiny extracts. It is strangely ironic given that they were discovered by Steve Roberts, one of the leading members of the team behind the fantastic *Missing Years* documentary.

However, we should not let this omission cloud our appreciation of what is a truly fantastic package. The documentary is marvellous, and the care and attention that has been lavished on it can only be applauded. Ahh, the pleasure that I felt at finally being able to see a Chumbley! The presentation of *The Ice Warriors* itself is quite superb, with beautiful prints of the episodes and an ingenious linking segment covering the two missing instalments. Let us hope this will serve as a portent for things to come. *The Reign of Terror* and *The Tenth Planet* are long overdue for a video release, and this format would be far more suitable than the old 'talking heads' approach of *The Invasion*. And why not put out improved versions of stories? *The Moonbase*



"Did you know they could reconstruct us using a revolutionary new process, Leon?" "That's fascinating, Barbara. Now give us a snog."

could be turned into a marvellously watchable experience with the telesnaps and audio extracts approach, especially as a better copy of Episode 4 has now been found.

Also to be praised is the fantastic quality CD of the two missing episodes. More please, even if they're on tape rather than CD. Let's see *Marco Polo* and *The Daleks' Master Plan* on the shelves within a year.

The Ice Warriors Collection has set new standards for the release of *Doctor Who*. Let us hope they can be maintained.

Mark Roberts
Leicester

IT'S A WONDERFUL LIFE

I have been trying to get ready for the 35th Anniversary. I am very excited . . . I try buying *Doctor Who* merchandise, but my parents will not let me. Whenever I try watching *Doctor Who* I get yelled at by my father. He hates *Doctor Who* because it is British. He does not like the British because the British were not nice to the Turks. I told my father that that is history. My father said that *Doctor Who* is history, and I just yelled back at him so I have gotten into a lot of trouble. My mother will not let me get the memorabilia, because she says it all costs a lot . . . I asked her if I could go to the 35up convention in England and my mother said, "Shut the hell up!" I told her we should have enough money to go to England, because this last summer we went to Turkey . . .

To tell you the truth I did not do so well in school last year, because of getting ready for the 35th Anniversary . . . I was born too late, I wish I was born 40 or 50 years before so I could have seen *Doctor Who*'s debut. I missed it all and I am going to again. I hope all of you at **Doctor Who Magazine** will have a nice and enjoyable Anniversary that will never be forgotten. I will somehow celebrate. I am so far away from England . . .

Baysan Ahmet Tulu
Michigan, USA

You only die once

Alan Barnes introduces DWM's telesnap reconstruction of this long-lost Troughton thriller . . .

The Enemy of the World is *Doctor Who*'s James Bond pastiche, everyone knows that. It says so in *The Sixties*, *The Discontinuity Guide*, *The Second Doctor Handbook*, *The Television Companion*, countless fanzines and even the odd copy of **DWM**. It stands to reason that this Season Five six-parter is a take-off of Sean Connery's celluloid superspy, who at the time of its production was the absolute epitome of Cold War cool; it's got helicopters, hovercraft, a gun-toting babe in jodhpurs, a megalomaniac dictator in the Blofeld mould and a globe-trotting plot which flits between exotic, far-flung locations. The villain's high-tech underground base blows up at the end, too; there's even a few seconds' stock footage from *From Russia With Love* in Episode 1. QED. *The Enemy of the World* is *Doctor Who*'s James Bond pastiche. *Fact.*

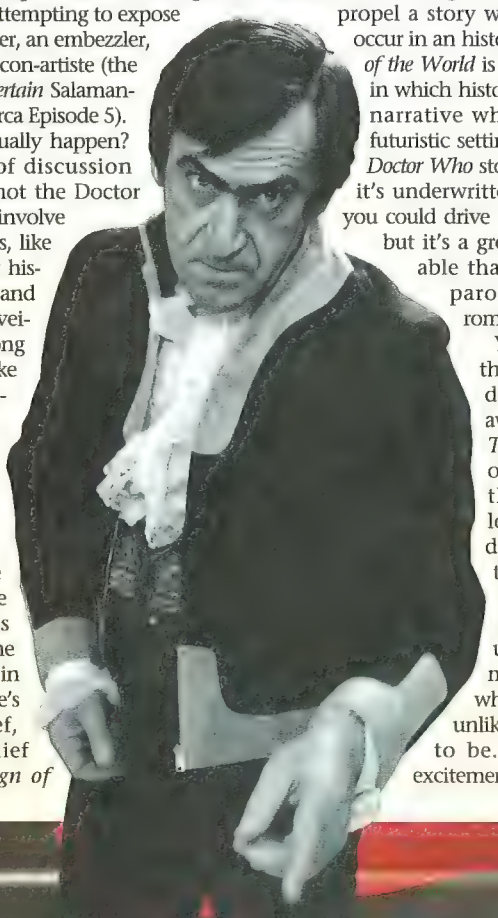
Except that it isn't, not by a long shot. Not by *miles*. If all six episodes could be purchased as a chunky BBC Video double-pack in your local branch of Woolies, a different impression altogether would prevail. Would a James Bond rip-off really take place sometime in the early 21st century, where war has been abolished and Federalised citizens shoot between continents by rocket? Wouldn't it have some espionage in it? Casinos? Car chases along treacherous mountain roads? Fearsome henchmen? Or – most of all – a tuxedo-clad spy?

A corollary to the assertion that *The Enemy of the World* is *Dr. No* in another guise is that it's atypical of the Troughton era, out-of-step. Well, it's got no monsters in it. But, like all bar a handful of others, it is set on Earth. But both *The Underwater Menace* and *The Abominable Snowmen* take place in a continent other than Europe. But *The Moonbase*, *The Tomb of the Cybermen*, *Fury From the Deep*, *The Wheel in Space* and *The War Games* all feature an ethnically-diverse cast, representing peoples of all Earth nations. But simply loads of others take place in the nearly-now, an indistinct future just past our own. But *Menace*, *Tomb* and *The Invasion* all feature crazed (foreign) dictators. But both *Fury* and *The Invasion* have got a bloody helicopter in.

That helicopter, of course, only came into it because director Barry Letts wanted to spice up the first 15 minutes – scripted for a busy funfair – with a bit of filmed action. The remaining 135 videotaped, studio-bound minutes are rather different. We assume that Salamander arranges one volcanic eruption, at the end of Episode 2 – but our heroes are not fighting a demented earthquake-maker throughout its length, they are attempting to expose a swindler, a murderer, an embezzler, a blackmailer and a con-artiste (the Doctor's not even *certain* Salamander's a swine until circa Episode 5).

So, what *does* actually happen? Well, there's lot of discussion about whether or not the Doctor and chums should involve themselves in events, like in the since-defunct historicals. The Doctor and his companions inveigle themselves among the villain's court, like in most of the historicals. Events occur over more than one day, like in the historicals. The Doctor's male companion is made a foot-soldier of the villain, like in the historicals. Toadies and creeps vie for the villain's favour, like in the historicals. There's a comic-relief chef, like the comic-relief gaoler in *The Reign of Terror*. There's a sub-plot about a poisoning, like in *The Romans*. The Doctor has an identical double, like in *The Massacre of St Bartholomew's Eve*. And so on. The gorgeous Fariah, chic tunic and bob aside, is not a high-kicking, *Avengers*-style *ubër*-chick; she's Salamander's food-taster – a job description out of the Dark Ages, not 1967. She's a hapless victim, coldly murdered when she betrays the king she's bonded to. And, as she breathes her last, felled by a stray bullet, she shrugs aside the gun pointed at her by Salamander's pervy deputy, saying: "I can only die once." How unlike the Bond films – for, according to the vast hoardings adorning 1967's Odeons, *You Only Live Twice*.

Sadistic torturer Benik is surely a not-too-distant relative of another David Whitaker creation, *The Crusade*'s whip-wielding El Akir. And almost all of the story, the volcano-making subplot excepted (and note how Salamander's deceived élite of 'perfect people' precisely anticipates *Invasion of the Dinosaurs*, seven whole years later), could be transposed with no real adjustment to any past time and place; to the foothills of Rome, to Jacobean London, to revolutionary France, to the Mexican Civil War. *Doctor Who* scholars have it that the pseudo-historical is a sub-genre in which SF elements propel a story which just happens to occur in an historical *milieu*; *The Enemy of the World* is pseudo-science-fiction, in which historical elements power a narrative which takes place in a futuristic setting. It's not the greatest *Doctor Who* story ever – it's overlong, it's underwritten, it's got plot holes you could drive a hovercraft through – but it's a great deal more remarkable than an underbudgeted parody of a modish spy romp.



You won't find many thrills and spills as you digest **DWM**'s long-awaited presentation of *The Enemy of the World*'s off-screen telesnaps – all the 'cliffhangers' are low-key and dialogue-driven, no mortal threats or outlandish perils – but maybe, like me, you'll discover an unusual, engaging and misunderstood curiosity which is something quite unlike you ever had it down to be. And that's a huge excitement in itself. DWM

The Telesnap Archive

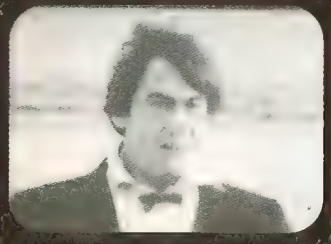
During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost forever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures.

The Enemy of the World

Episode 1
by David Whitaker
Directed by Barry Letts
Transmitted 23 December 1967

On a windswept beach, the TARDIS materialises. "Where are we?" enquires Jamie. "We're by the seaside," the Doctor replies playfully – and, ignoring his companions' demands to be more specific, races off towards the waves.

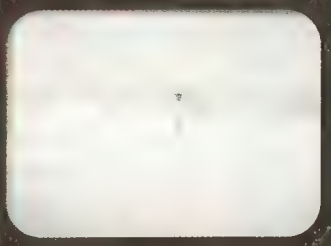
Pausing, the Doctor calls back, asking his companions to see if there are buckets and spades in the TARDIS. Victoria guesses that he wants to build sandcastles. "What does he think we are?" asks Jamie. "A couple of children?"



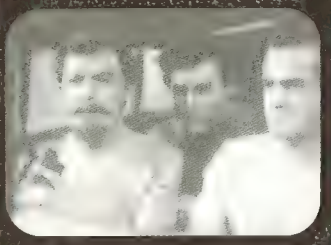
The Doctor continues towards the rolling waves and, taking off his shoes and socks, proceeds to paddle in the breakwater.

From a hovercraft further along, a gruff Australian observes the Doctor. "Pass me those binoculars," he barks to one of two others. "What's biting you?" asks Rod. "Some crazy nut dancing a jig," he replies, raising the binoculars.

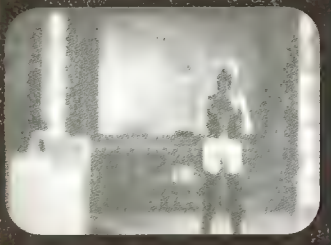
"Hey, wait a minute," he exclaims as he peers at the Doctor. "It can't be," he adds, ordering the other two back inside the craft.



Meanwhile, the Doctor continues to splash around at the water's edge, calling to his companions to join him. "You don't know what you're missing," he cries. "You'll catch your death," warns Victoria.

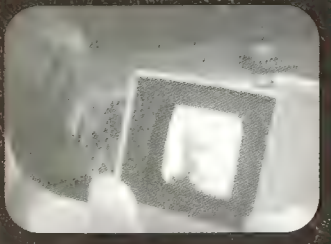


"You're right, it is him," agrees Rod, lowering the binoculars. "What are we going to do?" enquires the third man, Curly. Their leader reaches for a switch on a control panel.

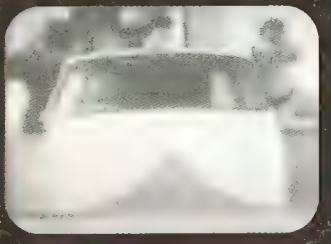


Elsewhere, a young woman answers an incoming call. "This is Anton," reports the hovercraft commander, giving his position; she checks a chart. He tells her they've "caught a whale", stressing: "*He's* here!"

The woman, Astrid, urges the men to wait while she contacts one 'Giles'. Anton says that there isn't time – and he won't pass up the opportunity. "At least wait 'til I get there," she asks, but the call is terminated.



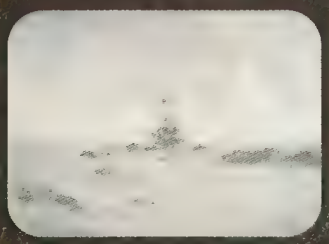
In the hovercraft, the men prepare weapons. Astrid relates her conversation with Anton to Giles; she believe Anton is going to kill *him*. Giles instructs Astrid that Anton must be stopped by any means.



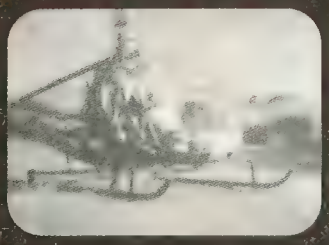
The Doctor explains to his companions the nature of the approaching hovercraft – but notices that the two men on the outside of the craft are armed. The time travellers start to run as bullets ring out past them . . .

Hiding behind a sandbank, Victoria wonders if they're in a 'world of madmen'. "They're human beings, if that's what you mean," says the Doctor, "indulging their favourite pastime – trying to destroy each other."

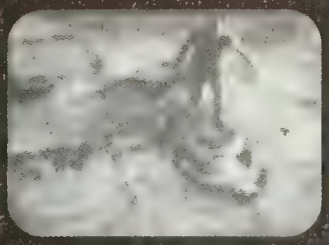
As they move off to find better cover, Curly appears and levels his gun at the group – but Jamie bravely launches himself at the Australian. Winded, the man falls to the ground as a strange sound fills the air . . .



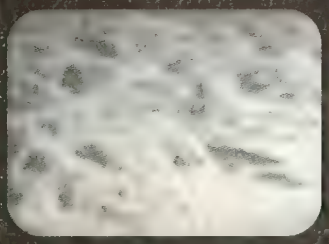
. . . and a small helicopter skims over the dunes towards them. Rod recognises Astrid's 'runabout' – and is informed by Anton that they must get to *him* before she does.



Astrid lands close to the Doctor and friends, beckoning: "Over here! Run!" The Doctor tell Jamie and Victoria that it's their only chance – and, quickly, they board the helicopter.



They take off moments before Anton reaches his fallen comrade. He fires at the chopper as it rises . . .



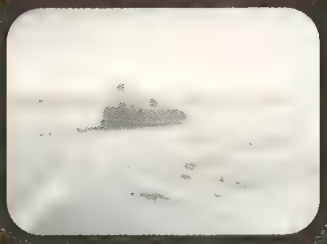
. . . leaving the ground far below.

The Doctor thanks Astrid for a most timely and welcome rescue. "Don't speak to me for a moment, please," she replies, struggling with the controls.

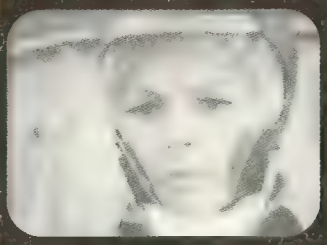
The Doctor informs his frightened friends that the vehicle they are travelling in is a helicopter. "At least we're safe now, aren't we?" asks Victoria, hopefully.

"Depends on what you mean by safe," remarks Astrid. "They've shot a hole in the fuel tank. We might blow up any minute."

Meanwhile, the three assassins return to the hovercraft . . .



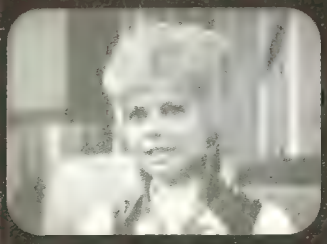
. . . and head along the beach after the helicopter.



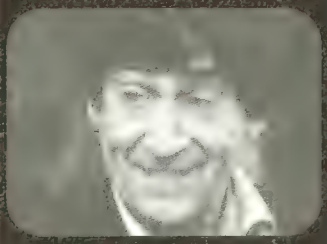
Astrid pilots the helicopter to a small bungalow and brings it in to land. As they disembark, the Doctor notices that Astrid has been injured. He and Jamie help her inside.

The Doctor insists on treating the wound. While his companions go to fetch warm water and a medical kit, she asks who he is. The Doctor expresses surprise, after the trouble she went through to rescue them.

Upon returning, Jamie assures the young woman that the Doctor will soon have her fixed up. She introduces herself as Astrid Ferrier as the Doctor finishes dressing her wound.

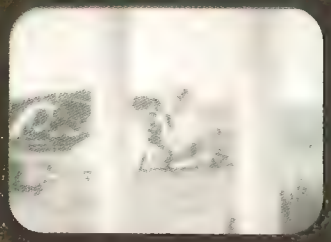


He then asks who the men at the beach were – and why they were so determined to kill him. "They hate you," she replies.

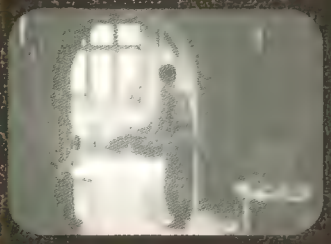


"Me?" he retorts. "I'm the nicest possible person." "Or at least I should say they hate the person that they think you are," she explains, asking the Doctor if he will do something worthwhile which may cost him his life.

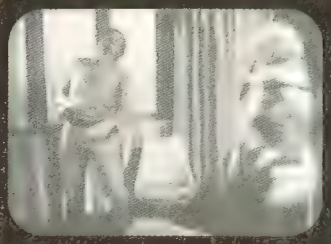
She asks the Doctor to meet with her boss, Giles Kent, who will explain. Suspicious of Astrid's motives, he refuses – even when she explains that the Doctor resembles a would-be world dictator named Salamander.



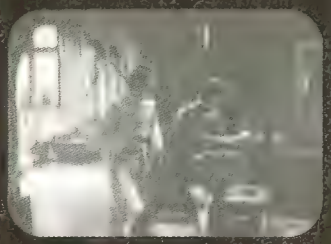
The sound of the hovercraft arriving halts the conversation before the Doctor can consider the proposal. Looking out into the garden, he observes the gunmen disembark and head for the building.



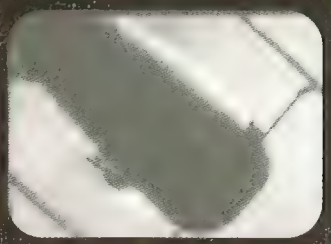
The Doctor and his friends take refuge as the men storm the house.



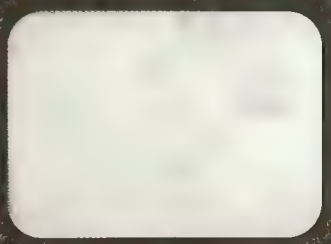
As Rod enters the room, he is overpowered by Astrid and Jamie. Struggling to his feet, he suddenly convulses as three shots ring out. The three time travellers and Astrid quickly escape.



Moments later, Anton and Curly enter – and their mistake soon becomes horribly apparent. Anton suggests using Astrid's helicopter to spot the fugitives from the air.

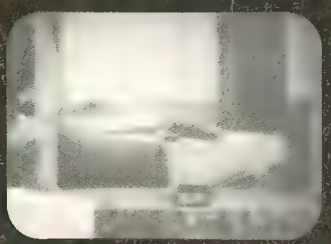


The sound of the helicopter causes the Doctor's party to pause. "It'll blow up," Astrid states as they watch the machine take off.



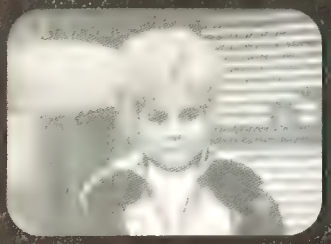
Seconds later, the two gunmen are engulfed in a ball of fire as the leaking fuel ignites.

Later, in Giles Kent's office, the Doctor says that he and his companions have been out of touch, and would like to know why his similarity to a world figure should lead to their being attacked. "I'll show you why," Kent offers.

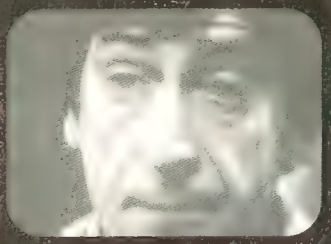


"I have a video wire of Salamander addressing the United Zones Conference on World Food," he continues, playing a broadcast. Delegates are seen flocking in, eager to hear the latest report from Leader Salamander.

The Doctor and friends are struck by the physical similarity. Salamander's speech about his famine-reducing Sun Conservation project prompts the Doctor to comment that the man seems to be a public benefactor.



"He's one of the most popular men on the planet," says Kent. Astrid adds that Salamander is responsible for saving the world from starvation.

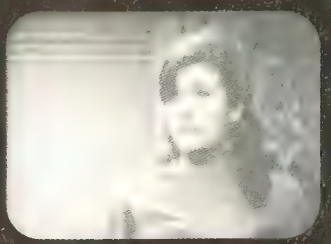


The Doctor listens closely as Kent explains that by using his Mark VII Sun-Catcher satellite to store, process and concentrate the sun's rays, Salamander can force three to four crops to grow in one summer.

He goes on to allege that Salamander is doing all of this for his own ends – and, step-by-step, is taking control of the planet.

"You have proof of this?" the Doctor asks. Kent says that he has *some* – he used to be Deputy Security Leader for North Africa and Europe, but was discredited by Salamander when he realised Kent was getting suspicious.

Kent shows the Doctor pictures of officials who have all died after last being seen in the company of either Salamander or his deputy – and who have since been replaced by men in Salamander's power.



He explains that he cannot go to the authorities because he is discredited – and that Alexander Denes, the only man who would believe, wouldn't act in time. Victoria wonders if any attempt has been made on Kent's life.

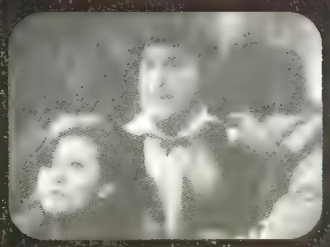
Kent says that Salamander has tried, but is afraid, for the testimony of a dead man still holds legal weight. Turning to his two companions, the Doctor says that they have a problem – "whether to believe Mr Kent or not."

"Well, there is one way that you can find out," says Kent. "How?" asks Jamie. "Impersonate Salamander," replies Astrid. "Yes, I thought that's what we were leading up to," states the Doctor.

Egged on by his companions, the Doctor works on Salamander's accent. Kent suggests the Doctor infiltrates Salamander's research centre at Kanowa to find evidence against him. The phone rings; Kent picks it up.

Replacing the phone, he asks how long the Doctor needs to perfect the accent; three to four weeks, the Doctor says. Kent informs him that security chief Donald Bruce has cordoned off the whole area and is on his way over . . .

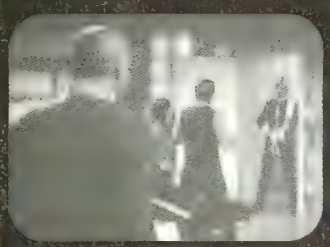
"I'd say you've got about two minutes," he remarks. The Doctor protests furiously. "You know what he'll do as soon as he sees you," says Kent. "You'll be under arrest for impersonation as soon as he sees you."



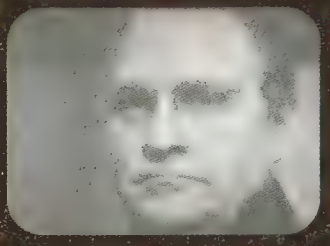
"But isn't there another way out of this?" pleads the Doctor. "Only one – be Salamander," Kent asserts. "But the clothes!" exclaims Victoria.

Kent opens a cupboard and pulls out some garments. "A little less eccentric," he says, "but do the best you can."

As the Doctor continues to protest, he suddenly realises that Kent must have tipped off the security chief. "I couldn't miss an opportunity like this," admits Kent.

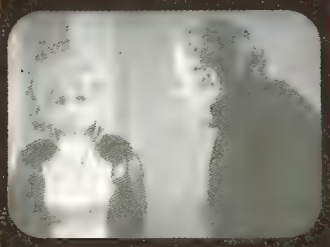


"What have you done?" chides Astrid. "It's far too risky." Suddenly the main door flies open and a guard bursts into the room . . .

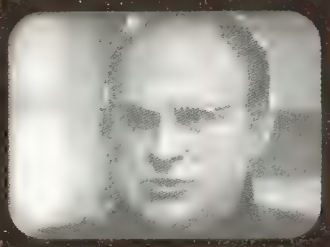


. . . swiftly followed by the overbearing figure of Donald Bruce. "Hello, Kent. Doing some recruiting, are you?" he remarks, looking at the Doctor's companions. "A bit young for killers, aren't they?" he sneers.

"What do you mean by stepping in here like this?" demands Kent. Bruce reminds him that he has the right to enter Kent's office any time he likes.

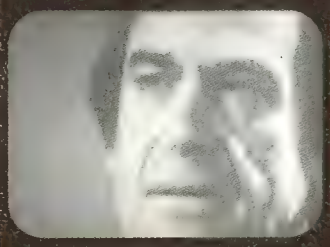


Bruce then turns to Astrid. "That bungalow in Cedar District – in your name, right?" he asks. "Why?" she retorts. "Do I have to tell you?" he replies, and proceeds to run through the facts reported to him.

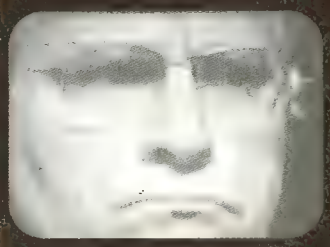


He asks her to confirm that she was there with two youngsters and a man. She remains silent.

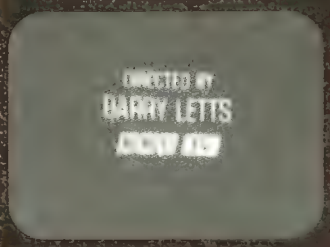
"Now, there was another man, wasn't there?" he insists. "Where is he?" he continues as the closet door opens and in walks the Doctor.



"Why, hello Bruce," he says, emulating Salamander's Mexican lilt.



Bruce remains impassive as the Doctor asks, "What are you doing here, eh?"



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Nightmare o

In the *Empress*' Power Unit, the Doctor (Tom Baker) tangles with a malevolent Mandrel

Disaster in space! Two massive ships collide – and then the monsters come out to play. Andrew Pixley sniffs out the facts behind the immensely troubled production of this month's BBC Video release . . .

PART ONE

The passenger ship *Empress* prepares to leave warp drive and enter orbit around the planet Azure, but a co-ordinate mis-set by navigator Secker causes it to collide with another vessel, the survey ship *Hecate*; the ships fuse into one, with unstable areas at the junctures. In the TARDIS, the Doctor, Romana and K9 respond to an emergency signal, materialising aboard the *Empress*. Posing as an agent of Galactic Salvage & Insurance, the Doctor meets the *Empress*' Captain Rigg and Dymond of the *Hecate*; he has an idea how to separate the ships, but will need to restore power to the *Empress*. Rigg tells Secker to help the Doctor, but Secker wanders off unconcerned; following him, the Doctor discovers that he has been using a lethal drug, vraxoin. Rigg becomes suspicious of the Doctor when he discovers that Galactic Salvage & Insurance went into liquidation 20 years earlier, in 2096.

One of the passengers, a zoologist called Professor Tryst, demonstrates his Continuous Event Transmuter to Romana; the CET machine has converted parts of surveyed planets into electromagnetic form stored on crystal, where the planets' fauna and flora continue to live. The Doctor knew Tryst's mentor, one Professor Stein; Tryst has created an electronic zoo from his voyages in the *Volante*. Studying the planetary images, Romana thinks she sees someone in the projection of the planet Eden; Tryst's assistant Della tells her that this was where they lost a member of their expedition.

Secker stumbles into an unstable area; he is heard screaming, and when his body is recovered it bears the marks of an horrific attack. The Doctor checks on Secker's supply of vraxoin, only for it to be stolen by a strange figure who knocks the Doctor out. Romana and K9 find him; they decide that the CET machine could be unstable, and should be shut down. Romana returns to the CET lounge, only to be stung by an 'insect' from the Eden projection.

Rigg and the Doctor find an area where K9 can cut through to the power unit; other means of access are blocked by unstable areas. Removing a freshly-cut panel, they face a bizarre alien creature . . .

PART TWO

K9 repels the beast. The Doctor asks Rigg to check his vessel for smuggled vraxoin; he still plans to separate the ships using the TARDIS.

Romana recovers from being stunned by the creature from the projection; somebody then adds a substance to a drink prepared for her by Della – but the drink ends up being consumed by Rigg. Hearing of the creature emerging from the screen, the Doctor convinces Tryst to shut down the CET machine. By co-ordinating with Dymond, who is running *Hecate* at full power, the Doctor creates a situation whereby K9 can cross the interface and reach the power room. The Doctor then sees the silver-suited figure who attacked him earlier, and gives chase through the *Empress* – straight into an unstable interface, where one of the creatures appears before them.

Rigg is behaving in a strange manner when the Doctor emerges from the unstable zone. The silver figure has saved the Doctor from the monster – but the Doctor has grabbed a radiation band from his quarry; it reads *Volante*. Tryst tells Della that he believes their missing crew member, Stott, was smuggling vraxoin; he then tells the Doctor and Romana that he thinks Della is a drug smuggler. On the *Empress*' bridge, Dymond introduces the Doctor and Romana to Waterguard Fisk

BBC Video [4]

f Eden

and Landing Officer Costa of Azure Excise; the officers believe the Doctor and Romana to be the smugglers, and attempt to arrest them. The pair distract the officials and reach the lounge, where the Doctor activates the CET machine; he and Romana test his theory by leaping straight into the unstable Eden projection . . .

Romana (Lalla Ward) and the Doctor inside the Eden projection

PART THREE

In the jungle of Eden, the Doctor and Romana battle off vicious vegetation, and are saved from one of the monsters, named Mandrels, by the figure whom the Doctor chased. This is Stott – actually a Major in Space Corps intelligence who had been investigating the *Volante* expedition. He had discovered that Tryst was smuggling vraxoin somewhere in the Eden projection, but had become trapped in the crystal recording. Stott leads the Doctor and Romana to the power unit where they meet K9. The Doctor hatches a plan to separate the ships requiring the power on the bridge being at maximum and the TARDIS being activated simultaneously. K9 returns through the interface to the TARDIS, while Stott takes Romana to the bridge; they will act together at 20:25.

As the Mandrels start to attack the *Empress*' passengers, Rigg, now incapable of command, is arrested by Fisk, who mounts a search for the Doctor. It is clear that Dymond is working with Tryst. While the Doctor waits, he is attacked by a Mandrel; the creature is electrocuted, and its body disintegrates into vraxoin. Romana makes her way to the bridge, where she is saved from being attacked by Rigg – who is now in withdrawal – by Fisk, who shoots the Captain. In defiance of Fisk, Romana activates full power. However, the Doctor has been delayed by the Mandrel's attack – and is caught in the unstable zone . . .

PART FOUR

The ships separate, and in the confusion Romana escapes from Fisk; meeting Della, she explains that Tryst faked Stott's death on Eden. The Doctor comes to aboard the *Hecate* and sees Dymond working out his profits from the 'Eden Project'. Fisk orders Dymond to return to the *Empress* using *Hecate*'s shuttle; the Doctor stows away on the shuttle, having seen an Entucha laser in Dymond's ship. The Doctor meets up with Romana, K9 and Della, but Della is captured by a crewman and taken to Fisk. The Doctor knows that Dymond and Tryst are planning to transfer the Eden projection to the *Hecate* using the laser, and aims to catch them in the act for Fisk's benefit. Fisk and Costa catch up with the Doctor, but his arrest is prevented by Stott, who clarifies what has been happening. Tryst and Dymond have already left for the *Hecate*.

Using K9's 'dog whistle', the Doctor works with Stott and Fisk to herd the Mandrels back into the Eden projector and deactivate the CET. Romana then rebuilds the machine so that when Tryst and Dymond fire the laser, they themselves end up inside the unstable projection on the *Empress*; Fisk arrests them. The Doctor and Romana take the CET crystals in order to restore the creatures in Tryst's 'zoo' to their rightful planets.

"I'm just having fun . . ."

Aboard the Empress, Rigg asks the Doctor, who has claimed to be an insurance investigator, about the strange alien crew.

RIGG Your people knew it would be aboard that ship?
DOCTOR My people?
RIGG Well, you're an agent aren't you?
DOCTOR No. I'm the Doctor. I keep telling you that.
RIGG Yes, but who do you work for?
DOCTOR Work for? I don't work for anybody. I'm just having fun.

From Nightmare of Eden Part Two by Bob Baker

In Production . . . . . .

Since 1969, Bob Baker had been writing *Doctor Who* scripts in association with a regular collaborator, Dave Martin. However, with HTV's 1978 thriller *Murder at the Wedding* marking a decade of their working together, the pair decided to proceed independently. Martin novelised *Murder at the Wedding* while Baker wrote for *Shoestring*, a new BBC private eye series set in Bristol, where he was himself based. Baker saw no reason why he should not continue to submit story ideas to the *Doctor Who* production office solo – although he found the prospect of working alone daunting.

One of the ideas which Baker wanted to pursue was a storyline concerning the horrific effects of addictive drugs and their trafficking, a subject which he and Martin had researched in 1977 while writing for *Target*, another Bristol-based series produced by former *Doctor Who* producer Philip Hinchcliffe. Their episode, *Big Elephant*, had revolved around heroin smuggling (former *Doctor Who* director Douglas Camfield had cast one-time companion Katy Manning as a drug addict in the instalment).

Circa New Year 1979, Baker submitted a storyline tailored to a low budget to the *Doctor Who* production office. Apparently titled *Nightmare of Evil* (a title which appeared on storyboards for electronic effects sequences later), it concerned drug smuggling but also included elements taken from popular disaster movies (such as the *Airport* films) and the emerging science of holograms, three-dimensional images captured by laser light on specially treated glass. As usual, Baker undertook a considerable amount of research into the relevant science.

The storyline proved acceptable to both producer Graham Williams and newly-appointed script editor Douglas Adams. Due to rampant inflation and a strict limit on his budgets, Williams knew that there would be very little money to spare; larger budgets were already allocated to both *Destiny of the Daleks* and David Fisher's *The Gamble With Time*, for which filming in Paris was planned. Aiming to have an impressive climax for the season, Williams wanted to keep the fourth and fifth serials very cheap, with particular budget limitations placed on the fourth slot – the one available for Baker's story.

Feeling that the narcotics element would break new ground for the series, Adams was keen on the storyline – but apparently disliked the title *Nightmare of Evil*, which he thought tautological. Baker was commissioned to write the four scripts on Wednesday 7 February 1979 under the title *Nightmare of Eden*. The tight target date for delivery was Monday 12 March; Baker delivered the first two instalments on Friday 9, with the remainder following five days later. At this stage, it was uncertain whether or not scripted model shots

SCRIPTING THE MANDRELS

"Nightmare of Eden should have been Nightmare of TV Centre! It was unbelievable . . ."

AJ 'Mitch' Mitchell

would be filmed at Bray Studios or achieved electronically in Television Centre's studios. There was no formal demand for film in Baker's scripts, and his story was structured so that it could all be made within the recording studio.

Describing the two key vessels involved, Baker's script indicated that: "The cruise liner Empress in space-warp. She is bound for the pleasure planet Azure. The Empress is almost transparent, an effect of her tremendous velocity." When the *Empress* materialises around the second craft, the two ships are "locked together like mating insects. The second ship is a survey vessel, more functional than the elegant Empress". Later, Azure was appropriately described as a "blue planet".

Of the main characters in Bob Baker's script, Captain Rigg was depicted as being "in his forties, and wears a dark blue space captain's uniform with a minimum of gold braid . . . very calm and efficient." Professor Tryst was a "suntanned astro-zoologist" in his late thirties; his assistant, Della, was "about thirty. An outdoor woman." There was no indication in the script that Tryst should speak with a Germanic accent.

Aboard the *Empress*, the passengers are "packed tightly in reclining seats. Tired weary economy class travellers. They all wear identical coveralls & wide dark glasses". The script for Part Two described one of the *Empress*' passenger carriers thus: "a small shuttle-size pallet containing some twenty passengers. The idea of the pallets is that as on car/truck ferries each pallet is towed down to the planet surface by a shuttle." The script described sound effects in comic strip style: the PA announcement in Part One is heralded by "Ping! Pong! A gong like sound", and the sound of the weapons used, referred to as GP ('General Purpose') Guns, was given as "BOPP!!" Originally, Tryst's CET machine used tapes, but this was amended to 'laser-crystals'.

There were a few differences between the rehearsal scripts and the finished programmes. In Part One, the Doctor tells Rigg that he works for Cosmos Insurance and Salvage; the name was changed when it was learned of the existence of a real company called Cosmos. The Doctor and Romana were to give the solution to separate the ships in unison. Baker's script defined the Cosmos data on Rigg's screen: "Formed, London, Earth 2068 Liquidated 2096 . . ." Rigg's comment that the company went out of business 20 years previously sets the story's date as 2116.

One particular change was in the naming of the smuggled drug. In the rehearsal script, the "grey powder" was called 'Xylophilin', which K9 confirms as the source of the drug 'XYP', known as 'Zip'; the Drama Early Warning Synopsis for the serial issued on Wednesday 27 June also described the drug as 'zip'. Although not showing any characters dying as a direct result of their addiction, Baker highlighted the perils of such dependence in his descriptions. Rigg's withdrawal symptoms were described in Part Three, where his laughter becomes "a sort of bitter helpless snort, as he is coming down 'melting' from the effects". Addiction was a subject which Williams had some concerns about, particularly regarding its depiction in a family adventure series.

The world of Eden, as seen initially on Tryst's CET screen, was a "lush planet. Time has passed it is nearing sunset. Again the squawking sound, now accompanied by grunting frog-like noise. The creatures of the night." Later in Part One, the image has changed: "It is darker now a pink glow in the sky, that fades into the dark blue night. A mist swirls out of the image. Romana is enveloped in the mist. A moth-like creature with iridescent wings flies out of the picture and settles on Romana's neck. She grasps it and tries to get it off. But the creature has stung her."

When Romana is unconscious on the floor of the lounge in the original version of Part Two, a hand is seen giving her a capsule to cure her of the sting. This was intended to have been Stott; the camera script later indicated that the hand was to be identified via a distinctive ring. The script identified the figure who spikes Romana's drink as Tryst – indicating that since he is wearing a standard protective coverall, the audience would not recognise him.

The device from the TARDIS which the Doctor uses to separate the ships was described as "part of the demat. system with an extension lead on it". Baker indicated that the blurred zone into which the Doctor chases the unknown figure in Part Two was "a weird mish-mash of shape and colour. The Doctor in slow motion willing himself to get through. On sound: Awful graunching [*sic*] noises – like highly intensified muscle contractions. We see the man also struggling with the mindbending effects of the blurred zone . . . A sense of unreality, in that they have multiple images and their bodies seem to lack solidity . . . The Doctor falls, an agonising slow-mo descent."

One of Romana's snipes at the excise men, Waterguard Fisk and Landing Officer Costa, was altered prior to recording; originally, when Fisk tells the pair, "I would advise you not to play the fool with us," Romana's response is "No, we wouldn't want to compete." Costa's drug scanning device was described as "a multi purpose snuffer, a bit like an officer's baton". In the final scene, the Doctor uses his sonic screwdriver to remove the selector from the CET machine, not to seal the lock on the door.

At the start of Part Three, the Doctor and Romana "come through the continuous event 'horizon' as it were, they appear blurred and liquefied. Their shapes stabilise. They look around, thick damp, sticky vegetation, the ground beneath them islands of tufted grass surrounded by swamps. A frightening place, made more so by the eerie sounds that come from the depths of the jungle. Shrieks, grunts and hyena-like laughter". This description of their arrival in Eden was simplified considerably later.

As scripted, when the Doctor is grabbed by the tendrils of the giant plant, he informs Romana that it "probably eats small mammals, that sort of

BBC Video [5]

Nightmare of Eden

The Doctor and Romana confer over the fallen Della (Jennifer Lonsdale)

thing" – and then tells the plant, "I'll give you indigestion! Don't you realise?" He then makes a sudden move, gets one arm free and reaches Romana's hand, pulling her clear, but allowing himself to be almost swallowed by the greenery. The Doctor then has Romana bring him "a Tarzan type hanging root" which he grasps and uses to haul himself free. Romana asks if the Doctor is alright; he replies, "Yes – nearly ended up as hors d'oeuvres and entree for an esurient carnivorous perennial. What's more, that thing nearly ate me."

There's something nasty in the jungle!

Stott's capsule in the Eden projection was "a bare metal box affair with observation windows, nothing much inside except a medical box and some lightweight chairs"; his ID plaque "says he is a major in the intelligence section of Spacecorps, and contains a full profile of everything from fingerprints to brainwaves".

Describing the *Empress*' power unit, Baker wrote: "We see only a small section of an, implied, vast fission drive power unit. The Doctor . . . goes through the various stages of 'lighting up' an old fission engine". In the script, the Doctor finds the toothpick he needs in his pockets; the equipment that the Doctor works on was identified as the reactor core in stage directions.

At the end of the scene where Romana overhears Fisk telling Costa that they can gain a great deal of kudos by arresting the Doctor and Romana for the smuggling, "Romana comes out of her hiding place, mouthing what the audience is at perfect liberty to believe are obscenities at the backs of the departing excisemen." In the scene on the bridge where Rigg demands zip from Romana, the Captain offers her money in the form of credit checks. In the next scene, he is "wild and raving. He is lurching after Romana trying to grab her his pitiful 'cold turkey' condition makes his aim wild and uncontrolled." The end of this scene was also scripted differently: originally, when Fisk invites Romana to operate the controls so that he will have an excuse to shoot her, Romana says "You don't understand, the Doctor's in the power unit, we're going to separate the ships. I must operate the drive." "Be my guest," says Fisk as he raises his gun and smiles invitingly.

In the climax to Part Three, the Doctor "gets caught in a blurred zone as the ships tear apart – The Doctor seemingly torn apart bits of him stretching wider and wider – through weird effects of the blurred zone". At the start of Part Four, "He appears to snap into pieces under the forces in operation around him. After a few seconds he disappears . . ."

The Doctor recovers in a dark room on the *Hecate*: "It is unlike anything on the luxurious Empress. A functional, weight-saving geodesic structure". Inside the room is "A CET machine. Identical to Tryst's . . . This one has a powerful laser attached to it, it is pointed at a minute porthole in the hull." The Doctor looks at figures on Dymond's VDU and speculates that they are "Orbital co-ordinates . . .?"; he then sees that they are budget sheets for "EXPEDITION III – EDEN SCHEME PROJECTED TURNOVER". On seeing the figures, the Doctor is "wild with rage. A rare thing for him. He slams his first down on the VDU". The device with which Dymond was to transfer the Eden tape was a Pitman laser, changed very shortly before recording to an Entucha laser.

The Mandrels were originally herded along the *Empress*' corridors by K9 and Stott, with the Doctor supervising. Fisk and Costa were also to herd another batch alongside some crewmen; Costa was to drag one crewman clear when he is attacked. Costa struggles with the last Mandrel and relaxes too soon after getting it inside the projection; a tendril shoots out from the trees and wraps around his neck. Fisk blasts away at the creature which releases the unconscious and badly stung Costa. After the Doctor has turned the CET machine off, Stott tells Fisk to administer a capsule to his colleague which will help fight the poison (as with Romana in Part Two). All this material was rewritten in rehearsals to add the Doctor's comical Pied Piper routine, with ultrasonic dog whistle. In the closing scenes, where Tryst attempts to justify his actions to a furious Doctor, the Doctor says to the scientist: "Shut up before you make me angry."

Baker's *Nightmare of Eden* scripts were soon scheduled in the season's fourth slot for both production and transmission; a few rewrites were made on Thursday 21 June. The director hired to oversee the serial was Alan Bromly, a veteran BBC producer/director who had previously worked on 1973's *The Time Warrior* – an assignment which he had found difficult due to the lack of time and money. Now past retirement age, Bromly was still being given directorial chores by old industry colleagues – episodes of *Coronation Street* in 1978, for example. Apparently, one of Williams' superiors had suggested that Bromly should be allocated a serial.

Bromly found the scripts daunting; he had returned to the series after five years expecting to find the set-up to have improved – but, although more recording time was available, the scripts were faster and more effects-intensive. In addition, the possible four-day model shoot at Bray Studios had been ruled out by the budget-conscious Williams. Originally, Bromly prepared his camera scripts to record the show almost totally in sequence, but then reworked the schedule on a set-by-set basis, planning recording breaks to set up visual effects.

GUEST CAST

The main guest actor for the serial was David Daker, whom director Alan Bromly had previously cast as Irongron in Season Eleven's *The Time Warrior*; here, he played Captain Rigg. At this point, Daker was well known as the ruthless Spiker in LWT's *Dick Turpin* adventure series, and would go on to feature in Central's drama series *Boon*. Tryst was played by Australian actor Lewis Fiander, who had appeared in films such as *Dr Jekyll and Sister Hyde* and *Sweeney 2*. Jennifer Lonsdale, who played Della, had been in the BBC's SF sitcom *Come Back Mrs Noah* and later featured in another comedy series, *That's My Boy*. Geoffrey Hinsliff, cast as Fisk, had played Jack Tyler in *Image of the Fendahl* two years earlier, later featuring in series such as *Brass*, *Coronation Street* and *September Song*; his companion Costa was played by Peter Craze, who had been Dako in *The Space Museum* and Du Pont in *The War Games*.

RECORDING SEASON TRAILER

While the start of season seventeen was only a couple of weeks away, a special trailer heralding the opener, *Destiny of the Daleks*, was recorded on the Eden set on Monday 13 August. The finished version began with an animated title sequence, and then showed the TARDIS standing in the alien jungle, snoring can be heard from within. A booming voice (provided by Geoffrey Hinsliff) orders the Doctor out. The Time Lord emerges, telling the voice to go away since it is only the middle of August. The voice warns him of danger in his future; the Doctor is unconvinced until told that this concerns the evil Daleks. The Doctor is suddenly alert, but the voice will give him no more details and says that he will forget the conversation. The voice only chuckles as the Doctor demands it to identify itself, he enters the TARDIS complaining that he wants a few months' rest. Before he closes the door, he turns over a sign reading "Do Not Disturb Until September 1", the ship dematerialises. This trailer, which ran to one minute six seconds, was broadcast twice on BBC1, first at 8.16pm on Saturday 25 August, a week before the new season's debut. Currently, it is only known to exist as a VHS copy recorded off air.

Nightmare of Eden was the first and only serial to be designed by Roger Cann. Make-up was handled by Joan Stribling, an assistant on previous stories such as *The Brain of Morbius* now promoted to full designer status. Costume designer Rupert Jarvis had previously worked on *Underworld*, *The Stones of Blood*. Visual effects designer Colin Mapson had been an assistant as far back as *The Green Death*, and had worked as a full designer on *The Hand of Fear*, *Image of the Fendahl*, *The Invasion of Time* and *The Pirate Planet*.

After completing *Destiny of the Daleks* in mid-July, the show's stars, Tom Baker and Lalla Ward, had a fortnight's break before read-throughs for *Nightmare of Eden* commenced at the Acton Rehearsal Rooms on Wednesday 1 August. During the break, Baker had made a few personal appearances, in Birmingham on Thursday 19 July and at Brent Cross on Monday 30. The cast were now re-joined by David Brierley, who provided the Voice of K9; Brierley had not been required for either *City of Death* (the retitled *The Gamble With Time*) or the Dalek story.

The relationship between Alan Bromly and Tom Baker was not good. Baker was at the height of his powers, with a strong influence over the show. In particular, he was keen to to inject ideas and ad-libs which he thought funny; one suggested by himself and Ward had the Doctor and Romana looking at an apple in the Eden projection and commenting on the problems it had caused 'last time'. Bromly did not agree with the suggested changes, causing some friction.

During rehearsals, Ward voiced the concern that the name 'zip' would sound exciting to children, and possibly glamorise drugs. Williams shared her concerns; Xylophilin was now renamed 'vraxoin' and the slang term switched from 'zip' to 'vrax'; however, K9's description of the drug by its true name of 'XYP' remained. Other terminology was also changed: 'trafficking drugs' became 'smuggling drugs', for example.

Nightmare of Eden required two three-day studio sessions in TC6 at BBC Television Centre, starting on Sunday 12 August. The first day – an evening recording between 7.30 and 10pm – concentrated on early scenes set in the corridor and luggage section, on the bridge of the *Empress* and inside the lounge. The *Empress* sets were built cheaply and simply: drain covers were used as speakers, and Secker kept his drugs in a set of standard filing cabinets. These early scenes involved Stott; a latex scar was added to actor Barry Andrews' right cheek.

The *Empress*' bridge featured stock control panels, plus monochrome and colour monitors (called 'viscom screens' in the script). A piece of equipment called Anchor was used to generate information on the insurance company which the Doctor purports to represent. The laborious technique used to generate this text involved punching codes into aluminium tape to create the phrase "GALACTIC SALVAGE & INSURANCE, FORMED LONDON * EARTH 2068 LIQUIDATED 2096". Parts One and Two scenes set in the first-class lounge followed; a large blue CSO screen was placed on one wall onto which images from within Tryst's CET machine could be 'projected'. The evening ended with the Part Two sequences at the nearby refreshment point.

The Doctor with Space Corps Intelligence Major Stott (Barry Andrews)

Monday 13 August saw afternoon recording between 2.30 and 5.15pm, as well as a series of photocalls. This was the first day requiring the Mandrels; the monsters had been designed as one-piece affairs which opened down the back with basic mechanical arm extension mechanisms which fitted down the sleeves. A wicker framework supported the large head atop a latex foam 'skin', and batteries powered the glowing green eyes; the operators looked out through the mouths. Five costumes were made in total, one of which was a smaller 'child'.

Recording resumed with more Part Two lounge scenes, then scenes set on the Bridge for the same episode, including insert shots of a graphic depicting the *Empress* as the Doctor and Rigg scan the vessel for drugs. Ward and Geoffrey Bateman (playing Dymond) both appeared on monitor screens, with one roundelled wall of the TARDIS appearing briefly behind Romana's image. Taping then switched to the Eden jungle set, which was bathed in a low green light to hide its limitations, notably the use of pot plants. Bromly booked a videodisc unit for use in shots of the plant tendrils grabbing the Doctor, allowing the scene to be recorded in reverse with the stalks being pulled away from Baker and the pictures then transferred backwards onto videotape. Visual effects produced a tendril which could 'bleed' green liquid when bitten by the Doctor.

The evening recording session started with Part Three's Eden capsule scenes, continuing with Bridge scenes for Parts Three and Four. During these, Geoffrey Hinsliff accidentally called the character of Tryst by his own character name, Fisk, in a take which ended up in the broadcast version of Part Four. Insert shots on the viscom screens would be taped later, in the second studio session (the shots of the passengers being attacked, for example).

Tuesday 14 August included a morning recording, between 11.00am and noon, for effects shots covering the lounge scenes which required the Eden projection; the CSO screen was removed and the screen's frame placed directly in front of the jungle set. 22 seconds' worth of silent 35mm

BBC Video [3]

film from World Backgrounds was used in CSO shots to show other planets on the CET machine (an alien planet with dark sky and spheres in trees for the planet Ranx, and a dust storm on the planet Gidi). Work in the lounge/Eden set continued into the afternoon for scenes for all four episodes; unfortunately, in the scene where the Doctor lures the Mandrels back into the projection, the back of one of the monster outfits was open. The re-scripted encounter between the Doctor and the Mandrels was achieved largely as a voice-over, with Baker emerging from the projection in a ripped version of his usual coat. It was also hoped to tape the opening and closing credits to the serial during the afternoon recording, when convenient.

The evening was devoted to CSO-effected model shots of the *Empress*, the *Hecate* and Dymond's space shuttle; a planned shot which required Rigg to stand before the starscape watching the two ships' trajectories being plotted was dropped. Front Axial Projection material was placed on the *Empress* model's engines to make them appear to glow. The ships' movement was largely achieved by zooming in and out on the miniatures. The recording had been hectic and problematical, and not everything scheduled had been completed by the end of the third evening.

Pallets 67, 68, 69 and 70 for use in Part Two, and the extras switched seats accordingly. Silent scenes of the Mandrels attacking, to be seen on the Bridge viscoms in Part Three, were also recorded, followed by numerous scenes set in the corridor/elevator area for use throughout the serial. The final scenes of the evening showed the Doctor hurtling down the staircase during Part Two (during which a section of the steps broke away on camera); like the pallet set, this was used repeatedly to give the illusion that different sections of staircase could be seen.

The situation in the studio started getting tense with taping in the afternoon and evening of Monday 27. The afternoon material consisted of various corridor scenes for all four episodes; the same set was shot from different angles and with changes of signs ('Shuttle Bay', 'Power Room' and 'Air Lock', for instance). Scenes in the Ante-Room outside the Sick Bay for Parts Four and One were taped next, followed by further corridor scenes. The scenes set in the *Empress*' power unit were recorded in the evening; these involved time-consuming visual effects, such as the exploding panel hit by the Mandrel, and also a CSO/roll-back-and-mix shot of the electrocuted Mandrel decomposing into vrax.

BROADCAST AND RECEPTION

London Weekend Television scheduled *CHiPs*, a popular American film series, opposite *Nightmare of Eden*; Yorkshire and Granada screened episodes of the sitcom *Mind Your Language*, ATV broadcast the popular US SF sitcom *Mork and Mindy* and Southern aired episodes of its parent series *Happy Days* (although Part One generally aired against Western movies such as *Red River*). Viewing figures for *Nightmare of Eden* were good, but not exceptional; by this time, the ITV network had regained much of the audience which it had lost during a lengthy strike over the summer of 1979.

> **"Tom could be incredibly unkind sometimes. We would be tearing our hair out in the gallery while he was going through his antics downstairs!"** Graham Williams

Rehearsals recommenced the next day, Wednesday 15. Baker was not on his best behaviour; when not directly involved in the proceedings, he became bored and irritable. Ward sat largely to one side, working hard on illustrations for a book about astrology for pets whenever she could. On Sunday 19, Baker, Williams and Adams attended the Doctor Who Appreciation Society convention PanoptiCon III at London's City University.

Studio recording began again on the afternoon of Sunday 26 August, with scenes requiring a large number of passenger extras (two of the speaking passengers were played by Annette Peters and Lionel Sansby, both long-standing extras on the show). Sound-only recordings made in the afternoon included public address announcements by both Rigg and Fisk, Pamela Ruddock's 'computer voice' and an announcer's voice courtesy Hinsliff. The evening session took in the passenger pallet scenes; the set was redressed as

After this came the sequences in *Hecate*'s 'Dark Room', again requiring special insert shots through the 'porthole' and another Anchor set of screen images, this time showing the "EDEN PROJECT PROJECTED TURNOVER" text seen on Dymond's VDU. The evening was to conclude with the remaining scenes set in the *Hecate*, its shuttle bay and Dymond's auxiliary craft.

Throughout recording, Bromly had made several changes of schedule at the last moment, which had annoyed Baker. Acid comments and strong language began to flow from the actor; allegedly, at one point he shouted up to the control room, "Is there a director up there or just a commentator?"

The final studio day arrived on Tuesday 28, with Baker being even more openly critical of Bromly's work. The afternoon recording was scheduled to begin with a CSO sequence showing the Doctor, Stott and Romana emerging from a wall into the corridor by the power unit and meeting up with K9 (the dog's sniffing Stott to recognise him as a friend was an impromptu ad-lib). The complex shot comprising the cliff-hanger to Part Three, in which the Doctor vanishes into the blurred zone, was also recorded, again using CSO. Similar techniques were then used to show the blurred zones in the *Empress* corridors throughout the serial; the hull of the *Hecate* model was added into the picture along with a superimposed image from a smoke box. CSO was used in Part Two shots where K9 enters the blurred zone; smoke and lights gave the impression of the void which Secker walks into in Part One; latex scars were applied to actor Stephen Jenn's neck for when Secker's mutilated body is found.

By the time of the evening meal break, Bromly was finding things unbearable. Cast and crew were dismissed for a longer time than usual, and

returned to find that Bromly – unable to handle neither the punishing schedule nor his cast's criticisms – had departed, and that Williams was to supervise the remaining recordings. More scenes were taped in the corridors, elevator area and blurred zone for Parts One and Two, including the cliff-hanger for the first episode. The final set used was the corridor in which the TARDIS lands; the TARDIS prop was fitted with a rotating blue police light and 'materialised' via roll-back-and-mix. Williams then recorded the closing titles to Part Two and the opening and closing titles to Parts Three and Four, which had not been completed in the previous session.

With Williams helming post-production, the first gallery-only session took place in TC3 on Friday 31 August. This was followed on Monday 3 September by editing of Part One, several cuts to which were made for timing reasons. At the end of one Bridge scene, the Doctor walks off and leaves Rigg after telling him to find Secker and meet him in the lounge in five minutes; originally, the Doctor sticks his head back through the door to say, "Sorry, that must have seemed awfully rude. Meet me in the lounge in five minutes please. Bye." There was a cut made to the end of the lounge scene in which Romana asks Tryst about the *Volante*'s dead crewmember: Tryst excuses himself, picking up a book and walking out. The scene in which K9 emerges from the blue mist initially continued to give a hint of a Mandrel following him. Production unit manager John Nathan-Turner advocated cuts to make K9's cutting through the wall in the closing moments more convincing; originally, K9 detects the best section to cut via its sensors, and gives the section's size.

A gallery-only session for the model shots was held on Sunday 9 September. Video effects expert AJ 'Mitch' Mitchell used one of the BBC's new Quantel 3000 frame store synchronisers extensively, as he had on *Blake's 7*. This device allowed a frame to be locked with perfect clarity; using its output fed back into a videodisc unit, a visual howlaround could be created if previous frames were looped back to and moved around the picture (a technique often used on *Top of the Pops*). A colour synthesiser was used to change the colours of the *Hecate* and *Empress* post-collision.

Other video effects were added at a third gallery-only session on Sunday 23 September. These included: the blue/green rays of the GP guns, and the glow created when they hit their target (bar the Bridge scene where Dymond and Tryst fire at a Mandrel, where the shot did not allow beams to be positioned); K9's usual red ray beam (plus a blue beam as it welds the hatch cover back in Part Two); the green/purple ray from the demat gun; and the white, diamond-shaped Eden insect which attacks Romana. Unfortunately, in the Part Four scene where Dymond shoots Della, the gun's ray is seen to strike the character in the neck, but Jennifer Lonsdale had clutched her stomach in response. The video effect showing the blurred zones and the separation was achieved by Mitchell using an EMIBOX, a piece of equipment designed by EMI which fed a 'venetian blind' effect on blue into the damaged area and keyed in the model *Hecate*'s fuselage. EMIBOX also created a 'shimmering' effect.

> **"The director was of the old school, very pernickety. And Tom got so bored, so he shouted, used a lot of Anglo-Saxon, and that was it – the director walked off . . ."**
>
> **David Brierley**

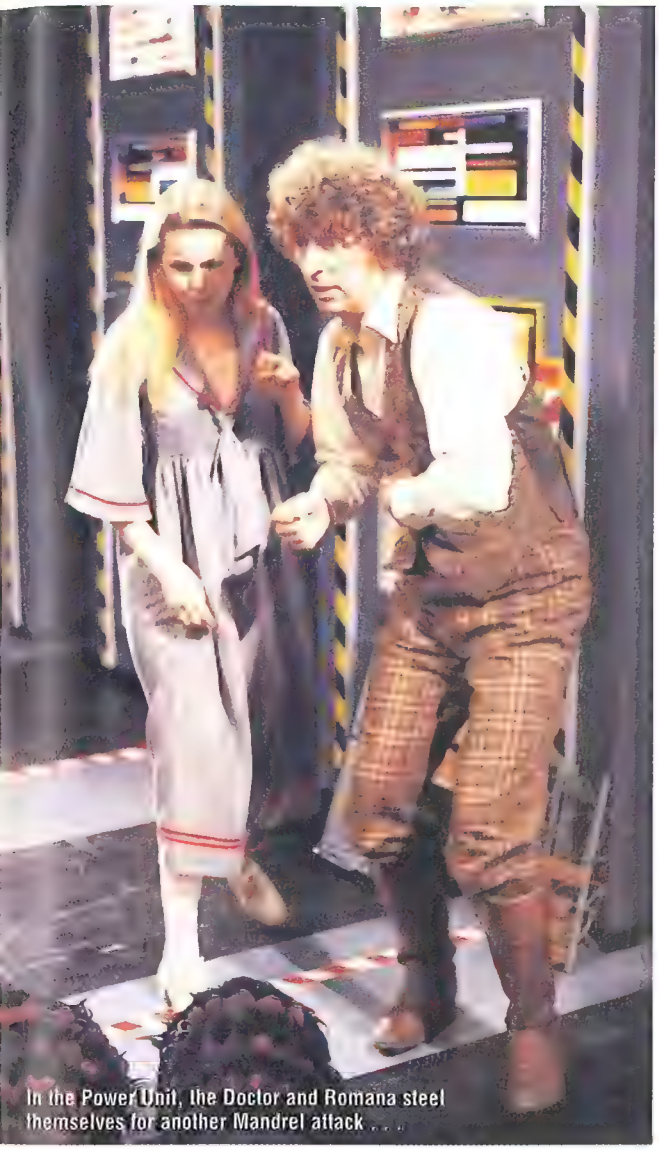
Part Four was edited on Tuesday 2 October and was cut for length in eight places. The first trim was the end of the scene in which Fisk orders Dymond back on board the *Empress* (Dymond comments, "Well, we've got one thing to thank the Doctor for . . ." and Fisk replies, "Yes . . . but it won't help him . . . or his friend"). The end of the scene where Romana meets Della outside the medical lab was shortened, too: this had originally ended with Romana telling Della that they must find out who is smuggling vrax via the Eden projection, and that Stott may be able to help them; Della says that she had known it was him looking out at her from the projection, but she had thought she was seeing a ghost. She asks what she can do to help, and Romana says they must find the Doctor.

The conclusion to the Bridge sequence in which Tryst persuades Fisk that the Doctor and Romana are his true quarry was removed: Dymond then appears on the screen, requesting that the shuttle bay doors be opened; Fisk complies, but the audience is able to see the motionless Doctor visible behind the helmeted Dymond on the screen, something neither Fisk nor Tryst are aware of. With a grisly smile of anticipation, Fisk tells Tryst: "It's a question of finding the Doctor . . . Then we'll deal with him." As Dymond docks, Tryst adds: "If he's not dead already . . ."

The middle of the scene in which the Doctor meets up with Romana and Della was removed: after saying that he had got caught up in the interface when the ships separated, the Doctor asks the pair where Stott is, and registers Della's reaction; Romana explains that Della knows what has been happening, and the Doctor says that they will need Stott's help to get the Mandrels back into the projection. The end of the scene where the crewman takes Della into the lift was also cut.

The last line of the lounge scene where Fisk believes he has captured the Doctor, but is then over-ruled by Stott, was lost; attempting to maintain a semblance of authority, Fisk orders the Doctor to put his hands down. After the Doctor has got the Mandrels back into the CET, a brief exchange where a crewman enters to inform Fisk that Dymond and Tryst have escaped and smashed the communicator was excised. One whole short scene – in which Fisk, watching the *Hecate* depart on the bridge monitors, says "That damn fool Doctor's let them get away!" and

Nightmare of Eden



In the Power Unit, the Doctor and Romana steel themselves for another Mandrel attack . . .

rushes out – was cut altogether.

Cuts made to Part Two on Sunday 7 were less severe: a shot of Tryst standing alone murmuring "Dimensional osmosis damper . . ." after the Doctor has pointed out the shortcomings of the CET; a couple of shots showing the Doctor pursuing Stott through the pallets, notably the Doctor emerging from Pallet 70 into the lobby and finding a stewardess sprawled on the floor with the contents of her refreshments tray scattered around her; and, with regards to the Doctor doing nothing, Rigg's apparently drunken comment "Who can blame him?" in a Lounge scene. Part Three was edited, without cuts, on Thursday 25 October.

Sound effects and music were then added to the episodes; stock jungle sounds dating back to *Mission to the Unknown* were added to the Eden sequences. Dudley Simpson composed and conducted a music score for the serial which totalled 36 minutes in all; however, this was rearranged a great deal in editing, and some sequences were omitted from the final programmes (10'37" was recorded for Part One, for example, but only 8'28" was used). Simpson reused a theme he had established for Baker's Doctor during the Part Three scene showing the Doctor at work in the power unit.

The nightmarish work on the serial had taken its toll not only on Bromly, but also on Adams and Williams. Adams took the decision not to remain as script editor in August, largely because he had commitments on *The Hitch Hiker's Guide to the Galaxy* radio series, books and prospective television show. Williams was exhausted; it was years since he had had a proper holiday, and he had endured two-and-a-half years of continual crisis. As his replacement, he nominated Nathan-Turner, whom he had already asked be given the post of associate producer for the season.

Nightmare of Eden began transmission on Saturday 24 November, heralded by an item by Peter Phillips of *The Sun* headlined *Is this Dr Who monster far too scary?*, in which it was falsely alleged that the Mandrels' appearance was so horrifying that no photographs of the creatures had been allowed to be taken. The item was largely based on quotes from Jennifer Lonsdale and Barry Andrews; Lonsdale claimed that she was terribly frightened when she first saw a nine-foot high Mandrel, and Andrews recounted how his six year-old daughter Hanna had been terrified by the monsters in the studio, going on to say that "These monsters are quite gruesome and I feel some younger children may be frightened by them." A BBC spokesman explained that the lack of publicity shots of the Mandrels was due to the fact that the BBC had been "short of photographers" that day.

With transmission underway, Part Three was re-edited for broadcast on Monday 26 November, apparently to extend the reprise sequence (no material appears to be missing when comparing the camera script to the final episode).

WRITER BOB BAKER

Nightmare of Eden was the final *Doctor Who* story to be written by Bob Baker, who became the script editor on *Shoestring* and then worked with Robert Banks Stewart on his next series, *Bergerac*. Baker wrote for HTV's teenage drama series *Jangles* in 1982; he was a drama script editor at HTV for five years before rejoining Stewart on another BBC private eye series, 1986's *Call Me Mister*. He renewed his writing partnership with Dave Martin for a late eighties horror film, *Succubus*. Starting his own production company at around the same time, he has since worked with the successful animator Nick Park on the award-winning 'Wallace and Gromit' short films, including *The Wrong Trousers*.

Terrance Dicks novelised the serial as *Doctor Who and the Nightmare of Eden*, published in paperback by Target in August 1980; it was latterly numbered 45 in the range. The hardback edition from parent company WH Allen followed in September. The cover to both editions was painted by Andrew Skilleter.

Nightmare of Eden was sold to countries including: Australia, where it was purchased by ABC around February 1980 for broadcast later that year, uncut with a G rating; New Zealand, where it was screened in January 1981, with a repeat in April 1988; and Canada, where it was shown by TV Ontario in 1983. In North America, the story was syndicated by Lionheart as both a four-part serial and a TV Movie of 1 hour 28 minutes' duration. UK Gold broadcast the serial over April and May 1994, with compilations in June 1994, April 1996 and September 1997.

The BBC retain D3 tape conversions of the original two-inch videotapes, and the serial is scheduled for release by BBC Video in January 1999. DWM

SERIAL 5K NIGHTMARE OF EDEN

CAST **Tom Baker** *Doctor Who* with **David Daker** *Rigg*, **Stephen Jenn** *Secker* [1], **Richard Barnes** *Crewman* [1,3], **Lalla Ward** *Romana*, **David Brierley** *Voice of K9*, **Geoffrey Bateman** *Dymond*, **Lewis Fiander** *Tryst*, **Jennifer Lonsdale** *Della* [1-2,4], **Barry Andrews** *Stott* [2-4]*, **Geoffrey Hinsliff** *Fisk* [2-4], **Peter Craze** *Costa* [2-4]; **Maggie Petersen** [2-3], **Annette Peters** [2], **Lionel Sansby** [2], **Peter Roberts** [2] *Passengers*; **Sebastian Stride** *Crewman* [3-4], **Eden Phillips** *Crewman* [4].
*Also appears in Part One, uncredited

EXTRAS **Geoffrey Hinsliff** *PA Announcer*; **Billy Gray** *Passenger/Wounded Passenger*; **Ann Garry Lee**, **Pat Judge**, **Judy Rodger**, **Jean Channon**, **Jenny Roberts**, **Madelaine Simpson**, **Audrey Searle**, **Derek Hunt**, **Jay Roberts**, **Greg Marlowe** *Passengers*; **Sally Sinclair** *Stewardess*; **Pamela Ruddock** *Computer Voice*; **David Cole**, **Simon Sutton**, **Terence Creasy**, **Mark Kirby** *Crewmen*; **Reg Turner**, **Gary Dean** *Medics*; **James Muir**, **Derek Suthern**, **David Korff**, **Jan Murzynowski**, **Robert Goodman** *Mandrels*.

CREDITS *Written by* **Bob Baker**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Production Assistant* **Carolyn Montagu**. *Production Unit Manager* **John Nathan-Turner**. *Director's Assistant* **Monica Rodger**. *Assistant Floor Manager* **Val McCrimmon**. *Studio Lighting* **Warwick Fielding**. *Studio Sound* **Anthony Philpott**. *Technical Manager* **Terry Brett**. *Senior Cameraman* **Peter Hider**. *Visual Effects Designer* **Colin Mapson**. *Video Effects* **AJ Mitchell**. *Vision Mixer* **Nigel Finnis**. *Videotape Editor* **Rod Waldron**. *Costume Designer* **Rupert Jarvis**. *Make-up Artist* **Joan Stribling**. *Script Editor* **Douglas Adams**. *Designer* **Roger Cann**. *Producer* **Graham Williams**. *Directed by* **Alan Bromly** [and **Graham Williams**, uncredited]. *BBC © 1979*

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Drn.	Rating (pos.)	A.App
Part One	24 November 1979	6.00-6.25pm	24'17"	8.7M (41st)	-
Part Two	1 December 1979	6.00-6.25pm	22'44"	9.6M (31st)	-
Part Three	8 December 1979	6.00-6.25pm	24'06"	9.6M (32nd)	-
Part Four	15 December 1979	5.55-6.20pm	24'31"	9.4M (32nd)	65

His two *Doctor Who* stage plays whipped up ovations aplenty but, as Peter Griffiths discovers, storytelling Svengali Terrance Dicks still receives plaudits for the 60-plus Target novelisations which bear his name.

It's no exaggeration to say that the printed works of Terrance Dicks played a significant role in the childhoods of most 20 and 30-something *Doctor Who* fans. His 64 novelisations of televised stories gave the pre-retail video generation the chance to relive recent favourites, experience adventures which aired before they were born, or simply bask in a nostalgic glow. The books meant a lot to those children, and at one point dominated the writer's own life – but his involvement came about more or less by chance.

Terrance takes up the story. "There were three early novelisations, which were nothing to do with me – *Doctor Who and the Daleks*, *Doctor Who and the Zarbi* and *Doctor Who and the Crusaders*. They were published in hardback in the mid-sixties, and hadn't made any particular impact on the world. In 1973, a man called Richard Henwood got a job with Target Books, a small paperback publishing firm. He had a brief to start up a children's line called Tandem Books, and one of the things you do, apparently, is go around buying up cheap stuff from other publishers so you can paperback them. He got round to a publishers called White Lion, bought up the three *Doctor Who* books from them, and published them with snazzy new covers. Well, they sold like hot cakes. Little did they know that *Doctor Who* would eventually swallow up the children's line, and practically the publishers themselves! When the parent company, WH Allen, took over Target and got into financial trouble, their one big asset was the *Doctor Who* range."

The next step to building on this success was getting the rights to novelise new material. Richard Henwood visited the BBC to organise a contract, and met Terrance. "Richard came up to the *Doctor Who* office and explained that he needed some writers. Up until then, I'd only written radio and television scripts, but I'd always wanted to write books. This seemed like a good way to start, so I said, 'I'll write one.' I chose *Spearhead From Space*, which became *The Auton Invasion*, the first of the new range. They used to change the titles like that, and nobody really cared. It was all done in a very casual, higgledy-piggledy way in the early days."

Terrance was involved quite heavily in the burgeoning range. "Initially, I acted as a sort-of unpaid editor on the novelisations. Richard would tell me how many he needed over the coming months, and I would ring up people like Gerry Davis or Mac [Malcolm] Hulke and get them to do one. The understanding was that I could do whichever ones I wanted and as many as I wanted – and the ones that I couldn't do I would give to someone else. It was fortunate for me, really, that although the books got underway while I was still script editor on the show, they really took off after I left – and was available!"

The adaptations of *Spearhead From Space* and *Day of the Daleks* proved very popular, and today are rated among the best of the range. Why does Terrance think this is? "I was fresher then, certainly. *The Auton Invasion* was the first book of any kind I'd written, and I worked very hard on it. I remember I was late delivering it by about a week, which is quite serious in television terms. I took it around to the publishers, and one of these terribly nice girls they have in publishing took it and said, 'You've brought it yourself? And so soon. How kind.' I thought, 'I'm onto a good thing here!' I didn't hear for ages after that, and thought that perhaps they hated it. When I eventually phoned up, Henwood said, 'Which one are you going to do next?'"

"The Ultimate Adventure was a weird experience – complete lunacy, but great fun to do!"

One of the things that Terrance did next, in early 1974, was write a *Doctor Who* stage play for the West End. It was called *Seven Keys to Doomsday*, and starred Trevor Martin and former TV companion Wendy Padbury. "I was asked to write the play while still on *Doctor Who*. Jon Pertwee couldn't star in it because he was signed up to the show, so it was a bit like *Hamlet* without the Prince of Denmark! I said all along that we needed either Jon or the Daleks, and they eventually managed to get the Daleks. For the Doctor they got in Trevor Martin, who was actually pretty good."

The script contained elements such as the Sisterhood of Karn, which popped up in Terrance's later TV script, *The Brain of Morbius*. The production was not, however, a huge success. "In the end, it was what they call a *flop d'estem*. It got wonderful reviews, but the two producers were a couple of keen young lads and, bless their hearts, they spent so much money on it that there was

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no way they could ever recoup costs. It was also the renaissance of IRA terrorism, so people weren't bringing children into the West End, and the sets were so enormous that they couldn't fit them in the van to go touring! The later stage musical I wrote, *The Ultimate Adventure*, was more of a success."

With the stage play, the television series and the script for *Robot* [see last issue] behind him, Terrance was free to concentrate on the novelisations. This he did, with gusto. "I was freelance, they needed more books – I was very much the right man in the right place. Gradually the other writers dropped out because the books didn't pay much money – the advances were in hundreds of pounds – but I was keen to work, and I suddenly found myself doing all of them. There was a period around the mid-seventies when I would regularly deliver a novelisation to Richard Henwood, and he would turn around and say, 'OK, next?' He would tell me which stories they had the rights for, and I would pick whichever one I wanted. It was job after job after job, on a demanding but not impossible schedule."

What exactly was the schedule? "Well, under pressure I could do a book in about ten days. That didn't happen a lot, though – I would usually have about a month. That was enough time. I used to reckon on about a hundred of my double-spaced A4 pages; for a six-parter I could go a bit over, maybe 120 pages. In a working month, that's only four or five pages a day. Occasionally you'd get an emergency and have to go quicker."

One such emergency was the novelisation of the very first story, then generally known as *An Unearthly Child*. The publishers were keen for it to be released to coincide with the *Five Faces of Doctor Who* repeat season in 1981. "It had to be done in a huge hurry, something like a week. That was difficult, but you got the boost of working under pressure, so it came out equal to or perhaps better than usual. It's very interesting, actually, because I always used to mock the story for its cavemen. When I came to review it for the novelisation, I realised it was actually quite a strong, dark story. I tried to imbue the book with some of that atmosphere of horror."

The process of novelising a *Doctor Who* story changed over time. "I'd always have the scripts. In the pre-video days, I would arrange a showing at a little viewing room in the BBC to take note of the costumes, what the actors looked like and so on. I would then go back to my typewriter with the scripts and my notes, and work it all out from there. When home videos came in, I would have a television and video recorder set up next to my desk. That made things much easier, as you can imagine – I could play a scene and then write it.

"Novelising is a great way into book writing, because you've already got the skeleton to help you. It was a lot of work, but it was a regular supply, it was a subject I knew about, and it also had this new dimension, for me, of being able to bring the stories to life. I still remember one of my favourite opening lines, from *The Dalek Invasion of Earth*: 'Through the ruins of a city stalked the ruin of a man.' When you novelise something, you do it all yourself, whereas in a script, you only provide the dialogue and actions. The atmosphere, and how the characters think and feel, is all done for you, by other people adding their talents. Writing the novels was very good training. After I'd done a few, it became more of a technical exercise, though still enjoyable."

Terrance's philosophy for the novelisations was to always be faithful to the televised story. "Other people tackled it differently, I know, but my idea was that reading the book should let you replay the show in your head. Home videos were not available yet, you only got a repeat once in a blue moon, so the only way you could revisit the show was to read the book. One thing I could do in print, though, was make the special effects work. The Axons looked like an angry plate of spaghetti bolognese on screen, but I was able to do something with them [in the novelisation of *The Claws of Axos*]. I remember Richard Henwood saying to me, about *The Auton Invasion*, that he particularly liked the scene where the Nestene wraps a tentacle around the Doctor's throat and nearly strangles him. He thought it was very gripping, and I said to him, 'Well, that was Jon Pertwee wrestling very unconvincingly with a bit of limp rubber!'

"Pertwee couldn't be in Seven Keys to Doomsday – it was like Hamlet without the Prince!"

"It was relatively easy to novelise my own scripts, or stories I had worked on, because naturally I knew the material better. It was different, actually. It was also quite nice to do stories which weren't from my era, which came from much later – serials like *Warriors of the Deep*, which I didn't see until I came to write the novelisation. It's rather like an artist who's working in watercolours – you're using the same medium, but you're always doing different things with it. One hoped the books would be different, reflecting the different styles of story."

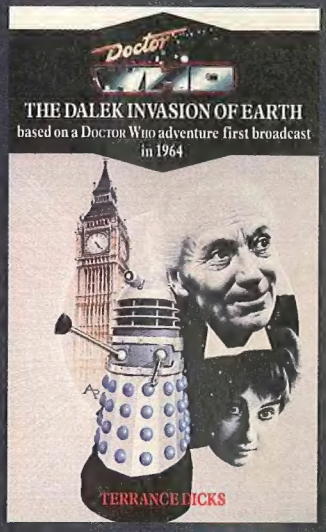
Although he finds his 64 novelisations do blur together to an extent, Terrance can still nominate some on which he particularly enjoyed working. "One which sticks in my mind is *Image of the Fendahl*. I saw it when it was shown, and it's always been a great favourite of mine, a really good, brooding horror story. *Kinda* and *Snakedance* are particular favourites – the scripts were very original and different, with a weird mysticism and strange atmosphere. 'You can't mend people,' says one of the characters. I liked that. There was also *Pyramids of Mars*, and the very grim *The Caves of Androzani* – any of Bob Holmes' stuff, really. If it was a writer I liked or admired, it was always a pleasure to do the books. The opposite, of course, was when you got a problematic script like *The Horns of Nimon*, which you had to try and make sense of! But that could be fun too."

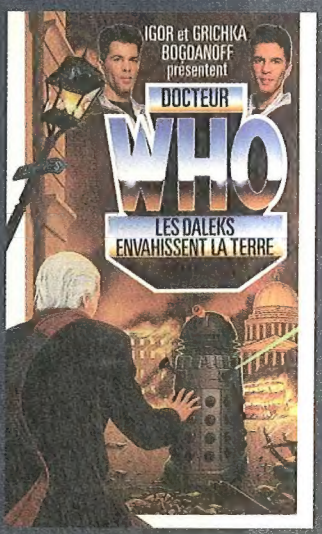
Terrance particularly enjoyed novelising stories which held some nostalgic appeal for him. "There was *The Faceless Ones*, a story by my old friend and mentor, Mac [Hulke]. That was quite a late one, and he'd died by then. I can remember Mac talking to me about writing the story before I'd ever worked on *Who*, and it was kind of nostalgic to do the book as a tribute to him. *The Web of Fear* was the first show which I had anything to do with at all – when I first joined *Doctor Who* as assistant script editor, it was going through the studios, and it was the first playback I ever attended, in Shaun Sutton's office. So that was a nostalgic book for me."

"You are an enemy of the Daleks! You will be . . . Heck, I've dried. Prompt!"
Seven Keys to Doomsday Doctor Trevor Martin and clunking co-star

Times changed, and by the early eighties more and more scriptwriters wanted to novelise their own stories. "I always used to say to the script writers, 'I do all the work, you get half the money.' Later on, writers realised they could do all the work and get all the money! The money got better over time, as the books became best-sellers, and gradually more and more writers decided that they wanted to do their own scripts. You can't blame them for that – I wouldn't have let anyone else do my stories. I just count myself dead lucky that I got away with it for so long. The terrible one-a-month thing gradually faded away, and that was a good thing, but there was always someone who didn't want to do their episodes. I did one book every couple of months, right up 'til the end."

The point where the novelisations became less frequent coincided, in another quirk of fate, with Terrance's return to television production – becoming script editor of the BBC classic serials produced by his old friend Barry Letts, and eventually graduating to the serials' producership after Letts elected to return to directing. He spent a couple of years in this capacity, and when the strand was dropped for financial reasons in the





"My idea was that reading the novelisation should let you replay the show in your head"

late eighties, *Doctor Who* again filled the breach, with the prospect of a second stage production.

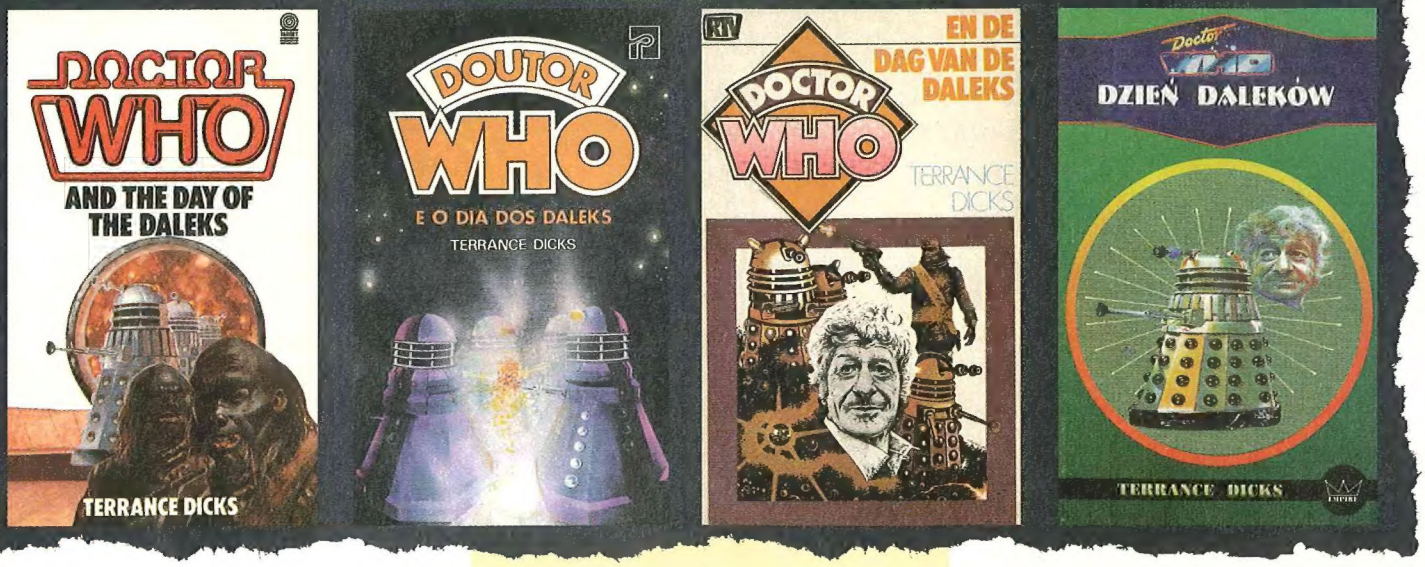
"*The Ultimate Adventure*, as it was called, was another weird experience. My agent called up to tell me that a Mark Furness was doing a stage production, and wanted me to write it. I went to see Mark in his office in Covent Garden, and we got on very well and talked in general terms. He said he'd get in touch, but nothing happened for a long period. My agent later told me that Mark had been asked to use some other writers, and I said fine, and thought no more about it.

"My agent then phones up again and says, 'Mark Furness has been in touch again, and he's very apologetic. These other people didn't work out, and he hardly dares to ask you, but would you still agree to do the script?' As I understand the situation, the *Doctor Who* office had wanted to use their own, current writers, but Furness said to me, 'I've been working with these guys for ages, and the script's just unusable!' He told me that he'd always wanted me to do it, but had to go along with the production office. So I agreed."

Terrance was on the *Doctor Who* rollercoaster once more. "It was like *The Five Doctors* all over again. Mark had all these things which he wanted to work in – he'd seen a trick guillotine effect, and he wanted some creatures to fly with flying ballet wires, and the TARDIS to disintegrate on stage. I thought to myself, 'Please God that Mark doesn't see a really good set of performing seals!' But I wrote the script to accommodate all of this stuff, and I was writing and rewriting right up to the dress rehearsal phase. It was complete lunacy, but great fun to do.

"To give you an example, at the end of the third act I couldn't think of a way to get the Doctor and his companions back to the TARDIS, where they had to be for the beginning of the next act. I eventually just had the chief villain say, 'Take them to the TARDIS and execute them!'" Terrance laughs uproariously at this dodgy solution. "There were also two songs which had to be included. I liked *Business is Business*, which was sung by the mercenaries. The other one was a romantic ballad between the hero and heroine, and I simply could not get this thing in! Every time we wrote an introduction for it and tried it out, the audience fell about laughing. Eventually I said, 'Look, just bloody come on and sing!' That worked best. Even then, there were problems. On the first night, the TARDIS console came loose and floated across the stage. Jon Pertwee said, 'Come back here!'"

Although he had not been available for 1974's *Seven Keys to Doomsday*, Pertwee was happily signed up for *The Ultimate Adventure*. "After I'd delivered the first draft in very short time, Mark phoned me up in a state and said, 'Jon isn't happy about the script.' I said, 'Mark, Jon is never happy about the script!' We went through it together, and Jon made a couple of very sound points about the pacing, actually. What he was mainly



one to do, though – I cannot remember a time in my life when I haven't had a *Doctor Who* book on the horizon."

I put it to Terrance that working so broadly on the range of novelisations has given him a rare perspective on the changing face of *Doctor Who*, to coin a phrase. "I'm not sure that it has, you know. The novelisations were never an archival project. It was a very low-key process, done in any old order. It was whatever the publishers felt like doing, and whatever they could get the rights for. It was only later that the books got considered seriously in relation to the programme. My worry was always getting the next one finished on time and to a reasonable standard."

How about the fact that so many *Doctor Who* fans undoubtedly learned how to read fiction by immersing themselves in Terrance Dicks novelisations? Terrance chuckles at this. "I don't really see myself as having a writing style, in a mannered kind of way. The writers I admire are those with a direct, clear expository style. A novelisation is the medium for the story, and so the prose needs to be kind-of transparent. It's clear and straightforward, and hopefully exciting and

worried about was the physical action, as he was getting on a bit. I told him he'd just stroll through the action calmly and occasionally swat someone aside, at which point they would do three backflips and crash through the back of the scenery. When we'd finished, Jon said, 'I like working with you, Terrance. You listen.' That's practically the only compliment he ever paid me!"

Terrance was in the audience for the single performance in which understudy David Banks – who was in the cast, and also played the Cyberleader on television – had to take over, and was fairly impressed. He also had a meeting about the script with Colin Baker, who took over the lead from Pertwee after the production went on tour. "There weren't a lot of changes that needed to be made. Colin thought the script was basically fine, apart from some of the jokes. His Doctor always liked outrageous puns, you see, so we adapted it. I never got to see him on stage, because he took over while it was on tour, but I would have liked to, as I've got a lot of time for Colin. I've met him at a couple of conventions, and he's a very nice chap."

Which brings the conversation back to the closing chapters (so to speak) of the WH Allen range of novelisations. Terrance worked on just one Sixth Doctor tale – the first four episodes of *The Trial of a Time Lord*, which were written by his

"The number of people who say to me, 'I grew up reading your books' is very gratifying!"

old mate, Robert Holmes. "Confusion was the key word, because I had no idea what was going on in the trial – I just worked from the elements in Bob's four episodes. Pip and Jane Baker phoned me up, because they were doing one of the later books [*Terror of the Vervoids*], and asked me if I knew what was going on. 'I've got no idea!' I told them. That must have subconsciously niggled at me over the years, because I tried to sort it out later on, in [the original BBC novel] *The Eight Doctors*."

The final stories available to be novelised at that point – the two David Whitaker-penned Patrick Troughton Dalek scripts would follow later – were published in 1990. This last batch included *Planet of Giants*, which Terrance still regards as one of the most technically difficult of his books due to its only being three episodes long. "I knew the novelisations couldn't last forever, and I didn't really want them to last forever. I'd always had taut. If that's influenced people, I hope it's for the good. It's true that as I've got older, the number of people who've come up and said, 'I grew up reading your books,' has grown. It's very gratifying, especially as a lot of those people are now working in the business – and can sometimes give me a job!"

Little did Terrance know, when submitting his last novelisation, *The Space Pirates*, that new writing vistas lay around the corner. "The television series was off the air, and every available story, except for Douglas Adams' scripts, had been novelised," he says. "There was a kind of silence after I submitted my last two books, and I did think that was that. Then, about 18 months later, Peter Darvill-Evans at Virgin asked me if I'd like to write a book for the launch series of their new range of original *Doctor Who* novels . . ." DWM

To be concluded

BBC Video [1]

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DWM 209 Free postcards **It** David Burton; John Gorrie; Jane How **Ar** *The Underwater Menace* **Ts** *Fury From the Deep* 4 **Ft** Creation of *Doctor Who; Dimensions In Time; New Adventures* authors **St** *Cuckoo 2* **Tx** *No Future* (Cornell)

DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** *Terror of the Zygons* **Ts** *Fury From the Deep* 6 **Ft** What the Papers Said; Missing Stories, *The Rosemariners; New Adventures* **St** *Cuckoo 3* **Tx** *Tragedy Day* (Gareth Roberts)

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DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (*Out/TARDIS*) **Ar** *The Ark* **Ts** *The Abominable Snowmen* 5 **Ft** Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* (Alan Barnes/Geraghty) **Tx** *Meridians* 2 (Andrew Cartmel)

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DWM 232 **It** Matthew Robinson; Richard Martin; Roger Cheveley **Ar** *The War Games* **Ft** *Panopticon 95;* **St** *Operation Proteus* 2 (Roberts/Geraghty) **Tx** *The Final Analysis* 2

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DWM 240 **It** Philip Segal; Mark Eden **Ar** *Marco Polo* **Ts** *The Evil of the Daleks* 4 **Ft** TV Movie review; Survey results; The JN-T Memoirs 8 **St** *Ground Zero* 3

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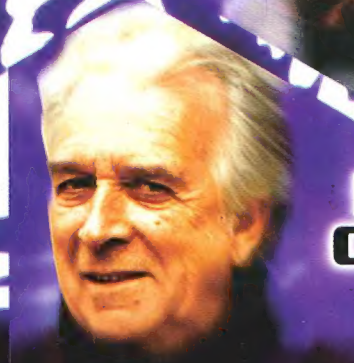

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